

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3317.

SATURDAY, MAY 23, 1891.

THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL SOCIETY OF LITERATURE, 20, Hanover-square, W.—At the Next Meeting, WEDNESDAY, May 27th, at 8 p.m., Mr. W. MARSHAM ADAMS will read a Paper 'On the Origin of Alphabets.'

FOLK-LORE SOCIETY.

The NEXT EVENING MEETING will be held on WEDNESDAY, May 27th, at the Rooms of the ROYAL ASIATIC SOCIETY, 22, Albemarle-street, W., at 8 p.m., when a Paper will be read on 'Scraps of Manx Folk-lore,' by Professor J. Rhyds.

FOLK-LORE CONGRESS, OCTOBER 1-7, 1891.

The Literary Committee are prepared to consider Papers and Communications. These must be in the Committee's hands by August 30th at the latest. A Programme of Subjects upon which Communications are especially invited can be had from the Hon. Secretary of the Committee, Mr. ARTHUR NUTT, 270, Strand. General Information concerning the objects, &c., of the Second International Folk-lore Congress can be had from the Hon. Secretary, Mr. J. J. FOZNA, 61a House, Upper Tooting, S.W.

BRITISH RECORD SOCIETY.

The ANNUAL GENERAL MEETING will be held in the Chambers of Mr. ATHILL, Richmond Herald, at Herald's College, Queen Victoria-street, E.C., on FRIDAY, 29th May, at 4 p.m. W. P. W. PHILLIMORE, Hon. Secretary.

THE NINTH INTERNATIONAL CONGRESS OF ORIENTALISTS, to be held in LONDON in SEPTEMBER, 1892, will be under the following administration:—

President—Prof. MAX MÜLLER, K.M.
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The Central Committee of Organization consists of the Vice-Presidents, together with the following:—Prof. A. H. Sayce—Prof. R. K. Douglas—Dr. C. D. Ginsbury—Dr. S. W. Bullinger—Dr. C. H. H. Wright—Dr. T. H. Thornton, C.S.I.—Prof. Peterson, D.Sc.—E. Delmar Morgan, Esq.—Prof. C. Rendall—Prof. Mahady—L. B. Bowring, Esq., C.S.I.—Prof. E. Stuart Poole, LL.D.—Stanley Lane Poole, Esq.—Sir Alfred C. Lyall, K.C.B.—J. F. Hewitt, Esq.—Rev. Dr. Morris—F. V. Dickinson, Esq.—Prof. T. de Lacourpère—T. G. Fiches, Esq., and the Presidents and Secretaries of the various Sections.
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Section III. China and Far East. President—Sir Thos. Wade, K.C.B. Secretary—Prof. Douglas.
Section IV. Egypt and Africa. President—Prof. Le Page Renouf. Secretary—R. Wallis Budge, Esq.
Section V. Australasia and Oceania. President—Sir Arthur Gordon, K.M.G. Secretary—Rev. R. H. Codrington, D.D.
Section VI. Antiquities and Ethnology. President—Dr. E. R. Tylor. Secretary—Prof. Rhys Davids, LL.D.
Among the fifty or more foreign Orientalists who have given their written adhesion to the Congress may be mentioned Prof. Dillmann (President of the Congress held at Berlin in 1881), Weber, Kuenen (President of the Congress held in Leiden in 1883), Bühler, De Harlez, De Goeje, Kiehlhorn, J. Karlovicz, Gottwaldt, Von Spiegel, D. Chwolson, Leopold von Schroeder, A. Vambéry, C. Michel, Haupt, Heinisch, D. H. Müller, Rudolf Geyer, W. Hein, Zacher, and Mons. Léon Feér.
22, Albemarle-street, London, W., May 19.

UNIVERSITY COLLEGE, LONDON.

Professor F. Y. EDGEWORTH (Newmarket Lecturer) will Lecture on TUESDAY, May 26th, at 3 p.m., and the Five Following Tuesdays, on 'The Statistical Enquiries which are the Object of the Census,' and 'The Registrar-General's Reports.' Admission free.
J. M. HORSBURGH, M.A., Secretary.

MR. HENRY BLACKBURN'S STUDIO.

In consequence of the demand for Book and Newspaper Illustrations, the COURSE of INSTRUCTION in DRAWING for the PRESS will be continued five days a week.—The whole raison d'être of the Victoria-street teaching is the variety of examples from which the students work. No one artist can teach drawing in life without teaching to mannerism.—For particulars address to 125, Victoria-street, S.W.

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May 19th, 1891.

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Victoria Office, 15, Victoria-street, Westminster, S.W.

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A LITERARY MAN, resident in Paris, Reader at the Bibliothèque Nationale, is prepared to make RESEARCHES, EXCERPTS, TRANSLATIONS, &c., on moderate terms.—Address R. J. B. 146, Piccadilly, W.

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Applicants must be Graduates of a University in the United Kingdom. Applications, with testimonials, must be received on or before the 31st of May.
For particulars apply to the CHAIRMAN, Tettenhall College, Tettenhall, Staffordshire.

THE MASON COLLEGE, BIRMINGHAM.

APPOINTMENT of a LECTURER in MATHEMATICS and an ASSISTANT LECTURER in ENGLISH.
The Council invite applications, on or before the 20th of June, for the above appointments, the duties of which will commence on October 1st, 1891.
Particulars of the stipends, conditions, and duties will be sent on application to the Secretary, Mr. Geo. H. Mosler, The Mason College, Birmingham, to whom all applications should be sent.
G. J. JOHNSON, President of the Council.

LEAMINGTON COLLEGE.—THREE "Council" SCHOLARSHIPS (211 each) and TWO "House" SCHOLARSHIPS (311 10s. each) will be awarded in JUNE.—Particulars from the Head Master.

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PRÉ SCILLA, LAUSANNE.—Miss WILLS, late Head Mistress of the Norwich High School, and her sister, Madame V. WORMS, have a very comfortable EDUCATIONAL HOME for ELDER GIRLS. Garden and full-sized Tennis Court. Madame V. Worms will be in London early in June.

HOLIDAYS in NORMANDY.—M. BARBIER, French Master, Glasgow Athenæum, Examiner to Intermediate Education Board, Ireland, receives at his country residence in Normandy, during June, July, and August, a few GENTLEMEN desirous of improving their knowledge of French by a stay in France. Beautiful country. Tennis. Every comfort. Highest references.—For particulars and Prospectus apply to M. BARBIER, 377, Bath-street, Glasgow.

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ROYAL COLLEGE of SCIENCE, LONDON, with which is incorporated the ROYAL SCHOOL of MINES, Next Session begins 30th September, 1891.—Prospectuses and Forms of Application for admission can be obtained from the REGISTRAR.

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SATURDAY, MAY 23, 1891.

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LITERATURE

Memoir of the Life of Laurence Oliphant and of Alice Oliphant, his Wife. By Margaret O. W. Oliphant. 2 vols. (Blackwood & Sons.)

LAURENCE OLIPHANT'S biography had, of course, to be written, and in justice to his memory it had to be literature. Now whatever may be the merits of the bulk of the memoirs which have been produced of late, they have certainly not been remarkable for grace of style. Some are avowedly nothing more than selections from correspondence and State papers strung together with the minimum of running commentary; others, if slightly more ambitious in aim, seldom rise in execution above the comfortable commonplace. The chief merit of such performances is that the author or editor keeps in the background; on the other hand, they are of necessity colourless. Now an indifferent memoir of Laurence Oliphant, perhaps the most interesting man of his time, would have been an *inane munus* indeed, and it is with real pleasure that the reader will discover that Mrs. Oliphant has gone back to the good old traditions of biography. She is not afraid of stating her own opinions, sometimes with considerable courage, always in excellent taste; and she has achieved a book which, if here and there it shows signs of haste, never sinks to the humdrum, and frequently rises to genuine eloquence. When we add that her friendship with her namesake and distant kinsman, though begun somewhat late in his life, and frequently interrupted by his absences, was thoroughly cordial and appreciative, we have said enough to show that the record of Laurence Oliphant has been accomplished in quite the right manner and by quite the right person.

On her last page Mrs. Oliphant remarks both truly and neatly:—

"There has been no such bold satirist [as Laurence Oliphant], no such cynic philosopher, no such devoted enthusiast, no adventurer so daring and gay, no religious teacher so absolute and visionary, in this Victorian age now beginning to round towards its end."

Indeed, the combination of attributes is probably unique. We have had men of action who have been also mystics; Gordon is an obvious instance. We have seen men

of action who have been besides men of letters; Burton was such, also the Chesneys. Lord Houghton's is a clear case of a man of letters who was also a man of society. But for the union of deeds with writings, the spirit with the world, you have to go back to the seventeenth century before you find another example in Lord Herbert of Cherbury, and even then the comparison is not particularly close. Perhaps Tolstoi comes nearer than most men to one of whom, after all, it must be said that "none but himself could be his parallel." Evidently the separate treatment of so many phases of character constantly acting and reacting upon one another would have been a mistake in biography, which Mrs. Oliphant is far too much of an artist to commit. In a summary, however, the division of action from thought appears permissible, and we shall briefly dispose of the earlier and more exciting period of Oliphant's career, more especially as its interest has been in part anticipated by his numerous books of travel, of which 'Episodes from a Life of Adventure' was the last and best.

Laurence Oliphant was born in 1829, and was the son of Sir Anthony Oliphant, the Attorney-General of the Cape. Part of his boyhood was spent at the ancestral home at Condie in Scotland, and it was there that, at the age of ten, he interrupted some uncomplimentary remarks on his personal appearance with the impartial comment: "Ah, but I have very expressive eyes." Some excellent schoolboy letters, crammed with mistakes in spelling, carry us on to his voyage to Ceylon, whither his parents had migrated. He was called to the Ceylon bar, and by way of a holiday accompanied the Prime Minister, Sir Jung Bahadour, on an elephant-hunting expedition into the unknown regions of Nepal. The result was a book which brought him "very little profit, though some praise." Then he returned home again, and, disgusted by the long delays of the English bar, joined that of Scotland. Here is an admirable character sketch, one of the many which occur in his bright letters:—

"Everything seems much simpler than in England, and business is carried on in a nice familiar style, of which the following dialogue is a sort of sample:—

"Mr. Mackenzie, *loq.* There is a case just precisely similar to this one, my lord, I might say on a' fours with it, which ye'll find in Dunlop, but I'll no trouble ye with it i' the noo.....Your lordship'll maybe no' sit tomorrow?

"Lord Robertson. And why not, Mr. Mackenzie? I think I'm as well sittin' here as anywhere else?

"Mr. Mac. I was thinking, it being a particular occasion, out of respect for his Grace's interment.

"Lord Rob. I'm no wanting in respect for the Duke, but I'd sooner be here than at the funeral, and I'll just sit as usual."

For an interlude came a scamper through Russia, with a long-suffering companion who much wanted to shoot, but had to voyage down the Volga; result, 'The Russian Shores of the Black Sea.' On the outbreak of the Crimean war Oliphant was summoned to the Horse Guards, to be questioned regarding his knowledge of the Crimea, and had high hopes in consequence. However, he accepted Lord Elgin's invitation to accompany him as secretary on a

special mission to the United States, and wrote home the most humorous impressions of the American girl—the dude apparently was as yet in embryo—American families and politics. Thus he describes the signing of the Reciprocity Treaty by Lord Elgin and Mr. Marcy, whom, by the way, Mrs. Oliphant does not identify:—

"He [Marcy, described as "prematurely aged"] it is whose measured tones alone break the solemn silence of midnight, except when one of the younger auditors [the secretaries], who are intently poring over voluminous MSS., interrupts him to interpolate 'and' or scratch out 'the.' They are in fact checking him; and the aged man listens while he picks his teeth with a pair of scissors, or clears out the wick of the candle with their points and wipes them on his hair. He may occasionally be observed to wink, either from conscious 'cuteness or unconscious drowsiness.....There is something strangely mysterious in the scratching of that midnight pen, for it is scratching away the destinies of nations; and then it is placed in the hands of the venerable file, whose hand does not shake, though he is very old, and knows that he will be bullied to death by half the members of Congress. The hand that has used a revolver on previous similar occasions does not waver with a pen, though the lines he traces may be an involver of a revolver again."

Mr. Marcy was born in 1786, and therefore was not particularly aged as ministerial files go nowadays, but Oliphant looked at him with a young man's eyes. Oliphant acted as Lord Elgin's secretary until the latter's departure from Canada at the close of a highly successful tenure of the governor-generalship; then he really did go to the Crimea as a more or less self-appointed envoy to induce Schamyl, the Caucasian warrior-prophet, to co-operate with the Turks. However, Lord Stratford hardly took him seriously; Oliphant never saw Schamyl, but made a battery and acted as correspondent of the *Times*. His next exploit, an attempt to join Walker the filibusterer in Nicaragua, was frustrated by H.M.S. *Cossack*, but he accompanied his old chief Lord Elgin to China, and was present at the capture of Canton by the Anglo-French expedition. For some ten days he was *chargé d'affaires* in Japan; but the appointment was cut short, as most people are aware, by the attack on the embassy, so vividly described in the 'Episodes.' Oliphant never again received formal employment, though his biographer is of opinion that his subsequent flittings about Poland and elsewhere were of the nature of unofficial missions. Considering that Lord Palmerston's Government was trying to run with the revolutionary hare and hunt with the despotic hounds, the conjecture is sufficiently probable. It would be unfair to spoil the reader's pleasure by transcribing further passages from Oliphant's charming letters; enough that we have indicated their world-wide variety. Who but he could have received, in Manfredonia, an invitation to tea, "old English style," sent by a nonagenarian sister of Mrs. Jordan?

In 1864 Laurence Oliphant returned home, chiefly to cheer his mother's loneliness, partly from disgust at diplomacy and its ways. He was received by society with open arms, lectured, published 'Piccadilly,' his most brilliant though perhaps not his most popular satire, and was elected M.P. for the Stirling Burghs. His friends anticipated for him a striking parliamentary

career, and his biographer appears to endorse the reasonableness of their views. We take leave to differ; the probabilities are that Oliphant would have proved, if not "as a patriot too cool," yet

as a drudge disobedient And too fond of the right to pursue the expedient. In short, his was too highly strung a nature for that rough-and-tumble arena. Certainly his brief experience as a member of the Tea-Room Clique was not encouraging, though seldom has the difficulty of reconciling the dictates of principle with those of party been greater than in the days of the Reform Bill of '67. Be that as it may, he had no chance for distinction, for already he had made a complete surrender of his will to the iron thralldom of a ghostly taskmaster. The story of Oliphant's religious development, as told in these pages, almost defies analysis, so absorbing is its interest. From his earliest boyhood he had been accustomed to dwell on matters spiritual; the father, when Chief Justice of Ceylon, on being rebuked by some sanctimonious subaltern for using "bad words," promptly wrote off an account of the lecture to his absent son; the mother was constant in her injunctions that he should practise self-examination, and inform her as to the state of his soul. Laurence obeyed, sometimes against the grain; but he was sincerely pious, though full of the innocent joy of life, and when reading law in London was a "slummer" long before slumming was the fashion. Gradually he broke away from the Evangelicalism of his parents; mysticism asserted itself in his wayward mind, and during the bombardment of Canton he was reading Theodore Parker and Morell's 'History of Philosophy,' than whom, as Mrs. Oliphant says, he might have found truer and more trustworthy guides. The doors of his heart were, in fact, open to any authoritative interpreter, and in due course the man appeared in the person of the Swedenborgian minister Thomas Lake Harris. How that man of mystery led Oliphant on, while ostensibly repelling his advances—how he closed the disciple's mouth in the House of Commons, and finally persuaded him to "live the life" as a farm labourer at Brocton on Lake Erie—is told by Mrs. Oliphant in considerable detail, and with very commendable candour. We quite agree with her that it seems impossible that a mere vulgar impostor could have gained such an ascendancy, whatever Harris may latterly have become. It is also fair to say that his doctrine was elevated, otherwise Oliphant would never have made his singular sacrifice of station, inclination, and prospects. None the less was the yoke a heavy one; and if Laurence was ill employed in "cadging strawberries along the line," and driving horses—which on one occasion he incited by yells and kicks to run away—Lady Oliphant, who also became a convert, was even more out of her element in washing, cooking, and cleaning the house. But their bondage did not end there; at Brocton all confidential intercourse was prohibited, and "when the time came for Laurence's return to England it was without a word of special leave-taking and without a line of communication during his absence." Oliphant acted as war correspondent to the *Times* during the struggle of 1870 until recalled to Brocton by the

prophet's signal, a bullet which came crashing through the window—it was at the time of the Commune—as bullets will, even when uninspired. However, in spite of Harris, he settled in Paris as permanent correspondent of the *Times* in the early winter of 1871, was joined by his mother, and wooed and wedded Alice Le Strange, a beautiful and accomplished woman. Still the master's power was unbroken; for a time he put an absolute stop to the marriage, and it was not until the girl had bowed her neck to the yoke, and made over her property to the community, that the prohibition was removed. The correspondence is, in the biographer's phrase, "perhaps the most extraordinary that ever passed between a pair of lovers"; and Mrs. Oliphant is equally just when she describes as "touching as well as intolerable the vague sophistry of the argument, the desperate clinging at all costs to the spiritual despot, and the pathetic anxiety to justify him and take all the blame that may follow upon their own shoulders." Even more extraordinary was the servitude that followed: the three went to America; there, after a brief union, they were entirely separated from one another. Oliphant was dispatched on various financial expeditions on behalf of the community; Mrs. Oliphant was compelled to join the prophet, now in California, and sent as a music teacher among the miners; Lady Oliphant was left to wash the pocket-handkerchiefs and mend the clothes alone. To the husband's fresh experiences we owe the 'Recollections of Irene Macgillicuddy' and the 'Autobiography of a Joint-Stock Company,' but his peace of mind can hardly have been promoted by the idea that his marriage

"was not a true marriage of 'counterparts' at all.....but that he had a counterpart 'on the other side'—that is already passed into the unseen state—of whose communications he was increasingly conscious, and who had inspired him with certain revelations in verse which he asked leave to read to me [his biographer]. To see him produce these effusions, and read them with the strangest boyish pleasure and shyness, astonished at their cleverness, and pausing from time to time to assure me that of himself he could not produce a rhyme to save his life, was the most astonishing experience.....It is the only sign of mental aberration I ever saw in him, the sole evidence I have ever been able to make out of that touch of questionable sanity which is supposed by many people to explain the secrets of his life."

Disenchantment came at last, and that through Lady Oliphant, who, left alone at Brocton, became afflicted with cancer, and began to doubt "the Father"—not apparently without good reasons. How she and her son were repulsed by the prophet after a long and weary journey to California; how she died; how Laurence, supported by some steadfast friends, at last rebelled and actually succeeded in recovering by process of law the land which he had purchased at Brocton; how his wife's eyes were opened by Harris's demand of the aid of her authority to place her husband in a madhouse, Mrs. Oliphant best can tell. Some years afterwards the disillusioned man kicked the fallen idol in the pages of 'Masollam'—one can only regret that he confined the performance to literature. But the devoted pair were at any rate free, and after a more or less unsuccessful attempt to relieve the

Jews of Galicia and Wallachia as administrators of the Mansion House Fund, they settled at Haifa, on the Bay of Acre, in the congenial neighbourhood of some Germans who were awaiting the coming of the Messiah. To this establishment was added a summer residence at Dalieh, on the slopes of Mount Carmel, and the Oliphants, reinforced by some members of the Brocton community, "lived the life" in idyllic and tranquil fashion, the world forgetting, though hardly by the world forgot. It was in accordance with the fitness of things that they should have received a visit from Gordon:—

"We were very much taken with him [wrote Mrs. Oliphant], and he and L., though they had not met since Laurence was a young man in China, seemed to feel like old friends. They say it must be because each is considered 'one of the craziest fellows alive.'"

To Gordon was submitted the manuscript of 'Sympleumata,' which he characteristically wished written from a more Biblical point of view. What he thought of the genesis of the work—dictated by Mrs. Oliphant to her husband under conditions which they both firmly believed to be those of joint inspiration—does not appear, and most people will remain content to regret with the biographer that they neither feel any enthusiasm for the book nor can understand it. At the same time they should bear in mind that to the Oliphants it was "the fulfilment both of their theories and hopes," and that there are those to whom it has brought comfort and—as they imagine—enlightenment. More to the mundane taste are 'Altiora Peto' and the 'Episodes,' which, besides 'Masollam' and numerous contributions to *Blackwood*, were composed during these happy years. Then came Mrs. Oliphant's death, and a brief period of complete desolation, followed by a sense of spiritual reunion, which was none the less real because its outward manifestations were somewhat painful. Mrs. Oliphant touches lightly and considerably on what she rightly terms the postscript of Oliphant's life, and his second marriage with the lady "who realized Alice more intensely, and brought her more closely to him than he had ever felt her." Within a few days he was seized by a painful illness, and passed away, until almost the last, incredulous of death.

It is practically impossible to do adequate justice, in the space of a brief review, to this strangely true story. We hope, however, that we have made it sufficiently clear that one can disagree, as completely as does Mrs. Oliphant, with the peculiar tenets set forth therein, without feeling the faintest shadow of a desire, any more than does Mrs. Oliphant, to scoff at the two pure souls who held them. We can but conclude in her own words: "The generation, not only of his contemporaries, but of their children, must be exhausted indeed before the name of Laurence Oliphant will cease to conjure up memories of all that was most brilliant in intellect, most tender in heart, most trenchant in attack, and most eager to succour in life."

Nadeshda: a Poem in Nine Cantos. By J. L. Runeberg. Translated from the Swedish by Mrs. J. B. Shipley. (Stock.)

It is now more than twelve years since Messrs. Magnusson and Palmer's excellent translation of Runeberg's lyrical songs, idyls, and epigrams first introduced the greatest of Swedish poets to the British public, and now at last our literature is enriched by a very creditable version of one of his more considerable works. Runeberg's poetry ought to be popular in England. He is essentially manly, simple, genial, religious, delighting in Nature in all her phases, full of the joy of life, and always preferring to look on the bright and hopeful side of things. Moreover, he is in many respects the spiritual congener of two of our most representative poets, Walter Scott and Wordsworth, though with a deeper insight and a wider range than either. Beginning his literary career as a lyrical poet of exquisite melody and sweetness, he next devoted himself to the hexametrical idyl, and produced in rapid succession three masterpieces—'Elgskytarne,' 'Hanna,' and 'Julvällen' (the last recently translated into French)—descriptive of peasant life in Finland, after the manner of Goethe's 'Hermann und Dorothea,' but as superior even to Goethe's idyl as Goethe's idyl is superior to Voss's 'Luise.' It now seemed to his admirers as if any fresh efforts could not possibly enhance, but might not improbably imperil, his great reputation; but the poet made yet another venture, and achieved the singular success of inventing quite a new species of poem, generally described as epic, but really defying classification, for it is quite *sui generis*. To this latter class of poem belongs 'Nadeshda,' the plot of which is briefly as follows.

By the "blossoming banks" of a glad little stream, "hastening on its way to the yellow Moskwa," wanders the lovely serf-girl Nadeshda, longing after the ideal hero of her youthful dreams. Her foster-father, Miljutin, meets her, and awakens her to reality by reminding her that her youthful master, Prince Waldemar, comes of age that day and takes possession of his ancestral castle. Arrayed in her best, Nadeshda, in common with the other village folk, must be there to bid their "young father" welcome. Nadeshda, resenting being treated as a mere chattel, accordingly arrays herself not with roses, but with thistles, straw, and "sedges coarse" by way of protest, and so departs to the castle. Waldemar and his moody brother Dmitri, the villain of the story, are also hastening thither. But the beauty of the day and the scene tempts them to linger on the way and call for their white falcons, and, sending on their suite in advance, they go hawking. Nestling "on a birch by ages nourished," sits a white dove. The falcons sight their prey at the same instant, and a bloody fight for it ensues between them till Waldemar's "noble hawk" falls lifeless, while the victor, "extending wide his golden claws, shoots, starlike, down upon his prey," which has meanwhile taken refuge on Waldemar's shoulder. Dmitri, however, fells his own hawk dead beside the other with his riding whip's curved handle, but demands, by way of compensation,

"two red lips, two young cheeks, two fair arms, and two brown eyes," and his brother, sulkily consenting, promises him the pick of his serf-girls. This little incident has somewhat ruffled young Waldemar's temper, and his pique becomes downright fury when, among the festal serfs assembled in his courtyard, he perceives Nadeshda, a "straw nymph crowned with sedges rank." Calling her forth, he angrily rebukes her for her discourtesy, and threatens to wed her to his worn-out jester Andrew. "Stiff with horror," the beauteous maiden glances up into the comely, noble, though clouded face before her, and "her dreamed-of youth doth recognize." Her horror instantly departs, and, falling down on her knees before Waldemar "as to her patron saint," she defends herself so prettily that the young man's full heart is completely won, and "round his soul a soft resistless spell is cast." At that instant the dark Dmitri approaches and claims Nadeshda as the promised serf-girl of his choice; but Waldemar defeats his malice by setting the girl free on the spot, for "'twas a serf-girl only that thou wished to have."

And now, for two years, Nadeshda disappears from her native village. Her aged foster-father pines for her in vain. He knows not that Prince Waldemar, fearing the jealous revenge of his grim brother and the hostility of a haughty mother, has hidden his love far away, "in Kama's quiet regions," where he visits her by stealth to snatch a fearful joy. But the love of the young couple is too deep and noble to be long content with this clandestine bliss, so Waldemar at last brings Nadeshda back to his castle, and boldly makes and proclaims her his lawful bride. Yet this generous hardihood is like to prove the ruin of them both. Dmitri, who has known no rest since he lost Nadeshda, hastens to the "stately palace on the Volga's banks" where his mother, Natalia Fedorovna, sits alone among "the sculptured forms of long-departed, glorious ancestors"; tells her of Waldemar's infamous degradation of their lineage by "making a common bondsman's child his consort"; and begs her aid to part the pair, and so bring the serf-girl at last to "his flaming, desolate, tortured heart." His wrathful mother aids him only too readily. Waldemar is suddenly summoned to St. Petersburg, where Potemkin informs him that his services are required in Siberia, and to Tomsk he is sent forthwith. Nadeshda, too, is obliged "to seek her childhood's lowly cot" once more, and "two little tender sons" are all that remain to her of the gifts of Fortune. But, worst of all, the evil Dmitri hovers near her. After "years of conflict," "dream days and sleepless nights," his prey is at last within his grasp. To all appearance this charming idyl is about to end in a ghastly catastrophe. But no; Providence is kind. Dmitri repents and disappears. Catharine II., on her way to the South with Potemkin, stops at Natalia Fedorovna's castle; discovers the falseness and cruelty of that unnatural mother and inhuman slave-driver; and, at the same time learning Nadeshda's story from her own lips, champions her cause and carries her off with her little children to Moscow, where we feel sure all will end happily.

Such is the bare outline of this beautiful story, which, if inferior on the whole to Runeberg's masterpiece 'Fänrik Stål,' nevertheless displays, perhaps more than any other of his works, his marvellous ingenuity and versatility. Each of the nine cantos of 'Nadeshda' is written in a different unrhymed metre, according as the lyric, epic, or dramatic element predominates, for the whole poem is really a very singular, but perfectly harmonious combination of all three. In the first three cantos the epic tone decidedly predominates; the fourth canto, describing the bliss of the lovers among Kama's lindens, is purely lyrical, and has been finely described by another Finnish poet as "sweet as the dawn in Valentin's groves, yet plaintive as a Northern moonlit night." From the fifth canto onwards the dramatic element supervenes and at last prevails, being most noticeable in the wonderfully lifelike scenes at the Russian Court, where we see the omnipotent Potemkin dispensing rewards and punishments among the magnates and heroes who throng his antechambers, and where we also catch a glimpse of Catharine II., not as "Russia's haughty Dame," insolently trampling on the liberties of oppressed nationalities, as in 'Fänrik Stål,' but as "Russia's mother," wise, gracious, and benign, redressing the wrongs of her people and bringing blessings in her train. The characterization of the great Tsaritsa and her ministers is perfect, and justifies the inference that Runeberg might have rivalled Scott himself as an historical novelist.

Mrs. Shipley's version of 'Nadeshda' is excellent. Her knowledge of Swedish is intimate and profound, and she has closely and carefully followed the protean poet through all his metrical metamorphoses with enviably successful audacity. Of course there are little slips here and there, halting stanzas, mistaken meanings, feeble renderings, and now and then her verse borders perilously near upon prose, and most homely prose too; but on the whole we may safely say we have rarely met with a translation at once so literal and so spirited.

Unhappily, Mrs. Shipley's book is disfigured at the outset by what looks suspiciously like an attempted imposture. She has made use—without one word of comment, explanation, or acknowledgment—of the biographical portion of Nyblom's essay on Runeberg, prefaced to the popular Swedish edition of the poet's works published at Stockholm in 1876. Nor is this all. This preface has been translated so carelessly and so clumsily that it is difficult to believe it is by the same hand that translated the poem. We can only conjecture that the poem was done first, and that the translator, feeling that some sort of an introduction was necessary, and disliking the trouble of writing it, suddenly hit upon this slipshod mode of meeting the dilemma. Surely this is not very dignified, and barely honest. Mrs. Shipley is scholar enough to have written an original preface; Runeberg certainly deserves one, and if the material available for the purpose is not particularly copious, it is at least sufficient.

Forty Years in a Moorland Parish: Reminiscences and Researches in Danby in Cleveland.
By the Rev. J. C. Atkinson, D.C.L. (Macmillan & Co.)

Two or three years ago Dr. Jessopp, in his lively way, gave the world a depressing picture of the country parson who has hardly settled down in "sweet Auburn" when he begins to feel bored, and who thereafter passes his years eating out his heart because he sees no chance of deliverance from

The dull mechanic pacing to and fro,
The set grey life and apathetic end.

There are doubtless a few such cases for which in the nature of things there is no cure, but there must be many country parsons who would find time hang a good deal less heavy on their hands if they set about studying their parishes in the spirit, and, as far as might be, with the energy and intelligence of Dr. Jessopp himself and of the Vicar of Danby, to say nothing of their great exemplar, White of Selborne. Dr. Atkinson appears never to have spent a dull day in all the forty years of his incumbency, although circumstances would seem to have favoured an opposite experience, for he tells us he has lacked neighbours who could offer intellectual sympathy and stimulus, and that sixty miles have divided him from anything worthy the name of a library. Doubtless it is largely owing to these happy disadvantages that his volume is so unlike the average book, which is made out of other books. It is in an uncommon degree both original and free from fads—the outcome of first-hand observation and investigation equally acute, patient, instructed, and sympathetic. The range of subject is so wide and so varied—geology, antiquities historic and prehistoric, folk-lore, philology, manners and customs past and present, natural history—that detailed criticism or discussion is out of the question. The book can but be recommended as excellent reading for all sorts and conditions of men and women, and as a companion for all who take their holiday on the Yorkshire coast between Redcar and Filey. As literature its chief merit is the same which Cowley discerned in the message he received from Jersey:—

Fraught with rich racy matter in which we
The soil from which it came taste, smell, and see.

Macaulay said that Scott was "but just in time" to save the precious relics of the Border minstrelsy; and it would seem as if Dr. Atkinson had arrived in Cleveland just in time to save many precious relics of its immaterial past from oblivion—picturesque relics which had already faded from localities less secluded. In 1846 steam had called new worlds into existence, especially in the north of England; but it had spared the moors and dales of Cleveland, and there were plenty of old people able and, in time, not unwilling to tell their vicar old-world stories of witches and fairies in which they at least half believed, and in a dialect the mortal remains of which are now preserved mainly in his 'Cleveland Glossary.' Dr. Atkinson laments the decay, under the withering influence of the schoolmaster and the school inspector, of this old pure speech, and tries—with little success, he says—to keep it alive by giving prizes to the children for essays in Yorkshire. With it have departed many

of the local proverbs and sayings which it salted, and even much of the readiness of wit with which the old folk were endowed.

Nothing could well look less promising to most people than the first appearances which five-and-forty years ago greeted Dr. Atkinson on his prospecting visit to Danby. After riding from Scarborough *via* Whitby over moorlands almost as trackless as the sea, he succeeded in discovering the parsonage:—

"It was a long low gray building on a sort of grassy terrace by the roadside, and with nothing between it and the roadway. At one end were a cow-house and other like premises, and at the other a low lean-to shed appearing to give access to some sort of a back-kitchen or scullery. Beyond the one window which looked out upon the highway was a door, twin to the one opening into the cow-house, and quite innocent of any such appendage as a knocker or a bell.....But seeing no other door.....I knocked once, twice, and again, with no response. I learned in after days that I ought to have gone to the door in the lean-to, the only one in use by all the members of the family; for there in the kitchen, which was also the living room, as it presently appeared, I should have found father and mother, son and four daughters, who together with the daytall-man [day-labourer] (who was working for the father and with the son) were just sitting down to dinner. Not suspecting this, I went on knocking.....Slowly the door was.....opened, but not for more than a few inches. As well as I could see the person who opened it was an old man clad in a rusty black coat, with drab breeches and continuations, and with a volume of what was supposed to be white neckcloth about his throat."

After a long parley, a second demand of "Can I see Mr. D—?" produced the response, "Why, yes, I suppose you can. I's Mr. D—"; and an invitation to join the family at dinner. The church, distant a mile and a half, was visited, and found to be in keeping with the parsonage and its inmates. "I could well understand," says Dr. Atkinson, "how the only religious life in the district should be among and due to the exertions of the Wesleyans and Primitive Methodists."

But there was plenty of folk-lore. One old lady knew all about fairies—she had not seen them, but had "heard 'em offens" making butter, and had seen the butter in the morning "clamd (smeared) all over main part o' t' gate." They lived underground, and one little green man with a queer cap had been seen slipping under a culvert. But her best story was about the Hart Hall "Hob":—

"Why, when she was a bit of a lass, everybody knew about him.....'Seen him saidst 'ee? Nee, naebody had ever seen him, leas'twise, mair nor yance. And that was how coomed to flit.....everybody kenned at sikan a mak' o' creatur as yon never tholed being spied efter.Yah moonleeght neeght, when they heard his swipple (the striking part of the flail) gannan' wiv a strange quick bat (stroke) o' t' lathe fleear (on the barn floor)—ye ken he wad dee mair i' yah neeght than a' t' men o' t' farm cood' dee iv a dea—yan o' t' lads gat hissel' croppen oop close aneast lathe-deear, an' leak'd in thruff a lahtle hole i' t' boards, an' he seen a lahtle brown man, a' covered wi' hair, spangin' about wiv fleear lahk yan wud (striking around with the flail as if he was beside himself). He'd getten a haill dess o' shafts (a whole layer of sheaves) doon o' t' fleear, and my wo'd! ommost afore ye co'd tell ten he had tonned (turned) oot t' strae, an' sided away t' coorn, and was rife for another dess. He had nae claes on to speak of, an' t' lad he co'd na see at he had any

mak or mander o' duds by an' au'd raggd' soort ov a sark'.....The winter nights were cold, and the Hart Hall folks thought he must get strange and warm working 'sikan a bat as yon, an' it wad be sair and cau'd for him, gannan oot iv lathe wiv nobbut thae au'd rags. Sear, they'd mak' him something to hap hissel' wiv.' And so they did. They made it as near like what the boy had described him as wearing—a sort of coarse sark, or shirt, with a belt or girdle to confine it round his middle."

And the garment was laid in the barn against the Hob's next visit. But he was displeased, not, as usual with the Hob, on account of the espionage, but because of the inadequacy of the reward, and exclaimed:—

Gin Hob mun hae nowght but a hardin hamp
He'll coom nae mair, nowther to berry nor stamp.

This story, we are assured, was told by the old lady in perfect good faith, and not at all as "the flimsy structure of fancy or fable." The couplet, Dr. Atkinson tells us, is peculiarly interesting as containing three words "which had become obsolete in Cleveland forty years ago, and two of which had no actual meaning to the old dame," viz., "stamp," "berry," and "hamp." *Stamp*=knocking off the awns of the barley preparatory to threshing; *berry*=to thresh, a word Dr. Atkinson had been unsuccessfully inquiring after for years; but *hamp* was the most interesting find. "I never had," says Dr. Atkinson,

"reason to suppose that it had once been a constituent part of the current Cleveland folk-speech. But this is not all. The meaning of the word, and no less the description given of the vestment in question in the legend itself, throws back the origin, at least the form-taking, of the story, and its accompaniments, to an indefinite and yet dimly definable period. There was a time when the hamp was the English peasant's only garment; at all events, mainly or generally so."

It was the Northern equivalent of the "hatere" mentioned in 'Piers the Plowman,' and is, Dr. Atkinson thinks, clearly old Danish in form and origin.

Dr. Atkinson arrived too late to see a witch, but he found

"the whole atmosphere of the folk-lore firmament so surcharged with the being and the works of the witch, that he seemed able to trace her presence and her activity in almost every nook and corner of the neighbourhood."

Dean Ramsay was more fortunate, but he had the advantage of Dr. Atkinson by nearly half a century. He spent much of his boyhood (c. 1800–10) in just such another Yorkshire preserve as Danby, and remembered how he and his fellow schoolboys "used to put our thumb between the first and second finger, pointing it downwards, as the infallible protection against the evil influences" of one particularly malevolent and powerful village witch. Dean Ramsay's witches were not careful "to *repe*l the impeachment"; and this confirms several of the stories which Dr. Atkinson has gathered and has recited so graphically in this book. It is a pity Dean Ramsay did not draw more largely on his Yorkshire recollections, for the few recorded in the introduction to the second series of his 'Reminiscences of Scottish Life and Character' are extremely interesting in themselves, and for comparison with those of Dr. Atkinson dealing with a generation or two later.

After the "Folk-lore," and the "Manners and Customs," past and passing, the barrow-digging chapters are among the most attractive in the book. The surface of the moors seems to be honeycombed with barrows—a fact which was not left to Dr. Atkinson to discover, for with hardly an exception the mounds opened by him were found to have been already tampered with, presumably by treasure-seekers. Dr. Atkinson is by no means satisfied with all of the identifications of earthworks, or seeming earthworks, as British "camps" and "strengths" and "castles," so freely scattered over our Ordnance maps; and is severe in his criticism of the "British village" theories of Ord and others, going so far as to state, as the result of his researches and studies, that he is "very doubtful whether, in even one single instance of all the British villages or settlements alleged, the claim for such consideration can be shown to have any reasonable, and, much more, any satisfactory ground to rest upon." His own theory seems to point to the "British villages" being disused ironstone pits, and he adduces much apparently cogent evidence in support of it.

It has only been possible here to indicate slightly a few of the points of interest dealt with in some of the chapters of this admirable volume; whole sections, equally important, can only be named—"Descriptive and Geological," "Historical," and "Miscellaneous," the last including much delightful natural history, chiefly about birds. It is more than probable that Dr. Atkinson's note-books would well bear another skimming, and if they should yield a second volume it would be certain to receive a cordial welcome from all readers of the first.

Oxford Lectures and other Discourses. By Sir Frederick Pollock, Bart., M.A. (Macmillan & Co.)

SOME of these "Lectures" and "Discourses"—the lecture on 'The Methods of Jurisprudence,' for instance—were actually delivered by Sir F. Pollock in his character as a professor at Oxford. 'The English Manor' is the substance of several lectures given on different occasions; another, 'Examinations and Education,' is neither a lecture nor a discourse strictly speaking, being an article reprinted from a monthly magazine; another, apparently unpublished hitherto, is in the form of a dialogue. The subjects are as various as the circumstances of origin, ranging as they do from "black-letter" law to Alpine literature and the history of the sword. It must have been difficult to find a perfectly correct designation for so miscellaneous a collection; but 'Lectures and Essays' would, perhaps, have been nearer the mark than the title actually chosen. As to the author's opinions, one thing is quite clear—he considers the modern legal writers of Oxford to constitute an important feature of the day. In the lecture on 'Oxford Law Studies' (delivered in 1886) this is sufficiently shown. "What do we find now?" says the lecturer (after remarking on the paucity of elementary law-books fifteen or twenty years ago):—

"I have no mind to exaggerate our merits, but neither will I use the language of false humility because I have to speak of the work of colleagues and friends";

and he proceeds to allude in glowing language to the services of Mr. Poste, Mr. Moyle, and Dr. Grueber in Roman law, and to those of Prof. Holland, Dr. (now Sir William) Markby, Sir William Anson, and Prof. Dicey in other directions. In the same lecture he tells his students what it is that their Oxford instructors can do for them. They cannot, he admits, turn them out skilled lawyers, or even aim at producing successful practitioners; they would not if they could, for "the humanities have their part in all science whatever," and

"a profession, above all a learned profession, is not an affair of bargaining and bread-winning, but the undertaking of a high duty to mankind."

But, in fact, Oxford honours all kinds of "humanities" (the word is not to be confined to the *literæ humaniores* of the Oxford schools), and considers that great painters and musicians, no less than poets and philosophers, have "the secret that bids the immeasurable heavens break open to their highest," so that she does honour to them "in the name of the Muses." *Ergo* the Oxford teachers will help the student

"to regard law not merely as a regulated strife, or a complex machine for securing and administering property, but as the greatest, the most interesting, and, in one word, the most humane of the political sciences."

They will teach him broad principles which he may apply to particular cases; they will point out contrasts and analogies between our own and other legal systems; they will give him a clear vision, and enable him to become a true and accomplished lawyer; so that finally he shall enter into the fellowship of the masters and sages of the craft, and be free of the ideal world portrayed by "our greatest living painter," Mr. Watts, "in his fresco that looks down on the hall of Lincoln's Inn"—which fresco, as everybody knows, represents the great legal personages of all nations from Moses downwards. Such a prospect may not be unpleasant to an enthusiastic mind; but probably some quiet and thoughtful students would like to see foreshadowed a little more clearly their chance of some day contemplating Mr. Watts's "ideal world" from the Benchers' table. Mr. Briefless, seated down below, may be "a true and accomplished lawyer," but he must have a strong imagination if he can fancy himself to be one of the "ideal world" of legislators!

The lecture just alluded to is an embodiment of Sir F. Pollock's ideas of the proper course of legal education at the University; we have, therefore, specially dwelt on it, and can only briefly touch on one or two other parts of the book. In 'Sir H. Maine and his Work' Sir F. Pollock shows his affectionate admiration for his predecessor and friend, whom he looks upon as the creator of a new and valuable method, with the result that even his errors are of little consequence, so much will future explorers profit by the example of his manner. Briefly, but neatly and graphically, Sir H. Maine's practice of designing an orderly structure from analogies and salient points, and completing it with "firm and swift strokes," is alluded to, and his genius is pronounced to be "not only touched with

art, but eminently artistic." Sir F. Pollock is not unaware that this kind of praise imputes much liability to adverse criticism as to facts; but this he considers of no great importance. His appreciation of his master is too great to be touched by questions of accuracy, though he adopts (perhaps unconsciously) something of an apologetic tone in speaking of Maine's chariness of distinct references to authorities and his reluctance to revise his works, and considers, apparently, that his theory as to the origin of the Roman contract is exploded. No matter; whatever later scholars may do and discover, Sir H. Maine can never become obsolete. Such is Sir F. Pollock's view. We cannot tell how true this may be, it is dangerous to prophesy; but it is certain that Sir H. Maine valued a theory as to the pedigree of a legal doctrine more than the doctrine itself, and that he carried, for the time being, a large portion of the world of English readers with him. Whether the taste for the "archaic" will be handed down unimpaired to remote generations, time alone can show.

His friends are aware of Sir F. Pollock's skill in fencing, and his discourse on the forms and history of the sword is the more interesting as proceeding from one who knows practically how to use it. Notwithstanding the lecturer's excellent powers of description, a few woodcuts (especially in the part as to hilts) would increase the value of this discourse very much. We doubt whether it ought to be assumed so easily that the straight sword "is an extension of the dagger," or that the sword is "the necessary foundation of all skill in hand-weapons"—propositions which are submitted, we think, without any evidence at all.

In alluding to the achievements of the Oxford law professors, Sir F. Pollock modestly refrains from mentioning his own efforts, and we may supply the omission by reminding the reader that some of his practical treatises have passed through five editions—a sufficient proof of their favourable acceptance. His language is clear, nervous, and free from affectation, but he has a playful fancy which sometimes leads him into exaggeration; for instance, where he declares that a lawyer's vocation, at its height, gives scope for a "genuine artistic function." There are truths underlying and leavening this dogma, but it can hardly be defended in its entirety. Some portions of the work under review (e.g., 'The English Manor') will be acceptable to those who like to have on historico-legal subjects a conversational knowledge up to the level of the present day.

Erinnerungen aus dem Leben des General-Feldmarschalls Hermann von Boyen. Herausgegeben von Friedrich Nippold. 3 vols. (Leipzig, Hirzel.)

MARSHAL VON BOYEN died in 1848, and afterwards his name gradually ceased to be familiar to the great mass of his countrymen. The present work has vividly recalled his services to Prussia, and henceforth they are not likely to be either overlooked or underrated.

Boyen was born in 1771 at Kreuzburg, in East Prussia, where his father was an officer in the army. When he was still a child

both his parents died, and he was brought up at Königsberg by a maiden aunt, to whom he was warmly attached. He soon gave evidence of vigour of character and intellectual ability, and profited greatly by his opportunities at the University of Königsberg, where Kant was one of his instructors. The earliest public event by which he was deeply moved was the death of Frederick the Great, which called forth expressions of genuine sorrow from every part of the monarchy. Says Boyen:—

"I still remember the sadness and astonishment with which the tidings were received by all classes. Men who were little given to indulgence in tender feeling wept like children; and the question, What will happen now? could be read on the faces even of those who, on account of unsatisfied wishes, had been less attached to the great king, and had censured his measures. In course of time this impression was weakened; new hopes were excited by the philanthropic mildness of the new king; but all thinking men were often reminded of what the nation had lost."

Boyen himself expressed his admiration for Frederick in an enthusiastic oration, which was well received by his comrades. His aunt's clergyman, however, blamed him severely for having said a great deal about the gods of Greece and Rome, and not a word about "the dear angels."

At the outbreak of the French Revolution Boyen was a young officer, but he was far from sharing the sentiments of his class about the doings of the French people. Like many other intelligent Germans of the time, he was disposed to regard the Revolution as the dawning of a better day for the world. When, however, Prussia and Austria made war on France, he could not but associate himself with the national flag, and afterwards his sympathy with the revolutionists was alienated by their excesses. He tried in vain to be transferred to a regiment in the army by which France was invaded, but saw much active service in the struggles connected with the partition of Poland. Boyen was a keen observer and a man of penetrating judgment, and his reminiscences of the Polish campaign of 1793-94 are full of interest from a political and social as well as from a military point of view. He attributes the misfortunes of Poland to the Polish aristocracy, for whose intriguing and despotic temper he conceived a strong dislike. A Pole of high position, talking with him about the future of the country, declared that he would prefer Russian to Prussian rule. "You take too much interest in the peasants," he said; "I shall sometimes be ill-treated by the Russians, but they will not prevent me from doing what I like with my own people." As this seems to have been a common feeling among the nobles, it is not surprising that the partition of Poland was regarded with indifference by the Polish peasantry.

After the Polish war, and the conclusion of peace between France and Prussia, Boyen distinguished himself by the manner in which he discharged the duties of an officer in times of peace. He was one of the first Prussian officers, if not the very first, who acknowledged the right of the common soldier to what would now be called humane and considerate treatment. He went so far as to contribute to the 'Jahrbücher' an article in which he

advocated the abolition of corporal punishment in the army. He himself practised what he preached, with results which afforded the most effectual proof of the soundness of his principles. When the war of 1806 became inevitable, he wrote a paper setting forth his ideas as to the approaching campaign. This was submitted to Frederick William III., who was so much impressed by it that he gave Boyen an appointment on the General Staff. Boyen was, of course, delighted by this sudden change in his circumstances, but he was dismayed to find how little the spirit prevailing at headquarters corresponded to the needs of the day. The Duke of Brunswick had an almost superstitious reverence for the mere forms established by Frederick the Great, but had lost the power of adapting himself to changed conditions. He had become narrow, pedantic, and irresolute. Boyen, therefore, had a sad foreboding of the calamities by which Prussia was quickly overtaken.

At the battle of Auerstädt, of which he gives a masterly description, he was severely wounded; and in the subsequent confusion he had to suffer frightful tortures. By-and-by he was taken to Weimar, where he was so well cared for that he gradually recovered. At Weimar he became an intimate friend of Wieland, who urged him to abandon his military career and devote himself to science. Goethe he did not visit, partly because the poet's "proud" bearing repelled him, partly, as he says, "because even at that time Goethe praised the French rather too much for me." When his wound was nearly healed, Boyen longed to be in the fight again; but he did not know how it would be possible for him to rejoin the Prussian forces. At last he accomplished his purpose, passing through Bohemia in the disguise of a gardener searching for employment.

Like most other Prussians, Boyen was deeply depressed by the Peace of Tilsit; and, his wound having again become troublesome, he begged the king to give him a civil appointment. The king, however, directed him to appear at court, where he was cordially received, and entrusted, as a member of the General Staff, with several important military duties. No writer has given a truer or more vivid account of Stein and Scharnhorst than Boyen, and his 'Erinnerungen' will take high rank among the original authorities relating to their aims, their difficulties, and their achievements. He was especially attracted by Scharnhorst, the success of whose schemes for the reorganization of the Prussian army was in no small degree due to Boyen's zealous co-operation. But Boyen was more than a mere soldier. He recognized from the beginning the importance of Stein's labours, which seemed to him absolutely essential for the maintenance of Prussia as an independent state. What he says on this subject is the more interesting because he is careful to associate with the general intellectual movement of the age the reforms effected by Stein. The ideas which led to these reforms did not, as he shows, arise through the influence of any single statesman; they were the common property of all who thought seriously about public affairs. But Stein alone had sufficient force of character to

enable him to overcome the resistance of those whose material interests seemed to be threatened by his far-reaching measures.

In 1810 Boyen was made head of the Military Cabinet, and in this capacity he was brought into intimate relations with the king, to whom he had to submit daily reports. The sphere of his work was thus widely extended, and there can be no doubt that he exerted a powerful influence on the army by his energy and enthusiasm. He describes the character of the king carefully and minutely, and the impression he conveys is that Frederick William III. was ill fitted for a period of stress and difficulty. That he was an honest and well-meaning ruler every one admits, and Boyen found that he always settled promptly and satisfactorily questions of detail which involved the application of familiar traditional principles only. But large and complicated problems, like many of those with which Stein and Scharnhorst had to deal, confused and irritated him, and it was with the utmost difficulty that he could be brought to a definite decision. Yet nothing could be done without his sanction, so that his hesitation often threw formidable obstacles in the way of his ministers. The clear, active intellect and genial character of Queen Louisa, for whom Boyen expresses warm admiration, would have made her a much more efficient sovereign; but the king, notwithstanding his love for her, was jealous of her interference in affairs of state, and it was only indirectly that she was able to play any part in politics. Anything more dreary than the ordinary life of the court as depicted by Boyen it would be difficult to conceive. The king, who was essentially a dull man, could not bear any interruption of his regular habits. He had no liking for conversation, and in his private intercourse with others generally confined himself to the asking of a few questions. In the evening the members of the royal family and the higher officials of the court met "at tea," and these assemblies were "unusually tiresome, an evident torment to all who took part in them." The queen tried hard to introduce a little more variety and animation, but her efforts were without success. She was not, however, unhappy; nor was her husband. They had a sincere affection for one another, and both alike were devoted to their children.

When the king, in 1812, concluded an alliance with Napoleon, Boyen felt that it would be impossible for him to remain in the public service, as his supreme object had for years been to prepare Prussia for a struggle with the French Emperor. He accordingly retired to Breslau, where he had much talk with Scharnhorst and Blücher. Afterwards he went to Russia, hoping to have an opportunity of joining the Russian army; and he intended, in the event of the Tsar being conquered by Napoleon, to go to Spain or any other part of the world where he might have a chance of striking a blow at the tyrant whom he detested. All his plans were changed by the result of Napoleon's Russian campaign. Had the decision rested with Frederick William III. alone, it is improbable that the battle of Leipzig would ever have been fought. But the Prussian people were eager to recover the ground they had lost, and even the irresolute king was swept along by the

current of national sentiment. To his intense delight Boyen again found himself among the foremost of those to whom his country looked for guidance. Scharnhorst died just as his work was about to be put to the test. Boyen was more fortunate, and, as chief of the General Staff of Bülow's corps, was able to contribute largely to the triumphant issue of the War of Liberation.

His 'Erinnerungen' break off with the battle of Leipzig; but his career was at that time far from being closed. After the Peace of Paris he became Minister of War, and did much to develop the military system established by Scharnhorst. Unable to agree with the king as to the constitution of the Landwehr, he withdrew into private life in 1819; but in 1840 he was again called to office by Frederick William IV., and he remained in power until a year before his death. On his final retirement he was made field-marshal, and neither Frederick William IV. nor his brother and successor ever forgot the solid services he had rendered to their house.

The present work was written in 1833 and the immediately following years, when Boyen held no public office. The manuscript passed into the possession of his son, who, shortly before his own recent death, decided that the time had come for its publication. Long as the work is, few readers will wish that it had been cut down, although many will probably think that it is somewhat overburdened by its appendices. The narrative would have been valuable if it had done nothing more than reveal Boyen's manly, upright, and generous character; but it does much more than this. It takes us back to one of the most striking periods of Prussian history, and presents a remarkably clear and impressive account of its leading social and political influences as these were conceived by an observer and worker of exceptional frankness and insight. The writer's tone is generally grave and dignified, but he occasionally relieves his story by the record of lighter incidents, and one of them may, perhaps, be worth repeating. When it was decided in 1813 that Prussia was to fight France, there was some doubt as to the best way of expressing the proclamation of war. Several forms were drawn up, and one of them was by Ancillon, who had been a preacher, and was much given to the use of sonorous platitudes. While this was being read by its author to several ministers, Scharnhorst, who had been fatigued by overwork, began to doze. Thereupon Gneisenau exclaimed, "I vote for Ancillon's proclamation; it will send the enemy to sleep."

NOVELS OF THE WEEK.

Someone Must Suffer. By H. Cliffe Halliday. 3 vols. (Chapman & Hall.)

Ednor Whitlock. By Hugh MacColl. (Chatto & Windus.)

Violette Mérian. Par Augustin Filon. (Paris, Librairie Hachette.)

Le Mari de Sœur Thérèse. Par Henri Cauvain. (Paris, Calmann Lévy.)

NEARLY everybody suffers in Cliffe Halliday's romance. A masculine hand is betrayed in occasional descriptions of feminine appearance or attire, as when one of the characters is spoken of as "clad from head

to foot in some kind of long clinging robe of woolly-looking gray," or when another is painted with a drab narrow head, snaky eyes, and yellow, rat-like teeth. The hero, Rivers Ravensbourne, has a beautiful white forehead and eyes like a seal, and though he is otherwise ugly (at all events, by his own account) and lame and small, he plays the organ in a ravishing manner, and fascinates two aunts and a niece. One of these three ladies is a criminal, and the author has sought to grapple with a particularly tragic story of remorse and punishment. Readers will probably differ as to the success of the effort. The author's gift of narration would better suit a lighter and more trivial theme. It is no easy task to deal freshly and appropriately with such a subject as the burying alive of a young and vigorous woman. Mr. Cliffe Halliday may be excused for having fallen into one or two of the many pitfalls which beset the path of a writer who ventures on such very perilous ground. A quite exceptional power of construction is required to work out a plot like that of 'Someone Must Suffer.'

The success with which Mr. MacColl rivalled M. Jules Verne in 'Mr. Stranger's Sealed Packet' has led him on to produce, not, we find to our disappointment, another good romance, but a theological novel, to which we fear a less favourable epithet must be applied. Briefly told, the story is that of a youth whose belief in revealed religion is disturbed by a magazine article, but who is won back—at all events to Theism—by hearing an argument between a clergyman on the one hand, and an atheist and an agnostic on the other, in which the clergyman is victorious. Mr. Milford, the rector, is undoubtedly an able dialectician, and the illustration from analytical geometry which Mr. MacColl puts into his mouth is both ingenious and suggestive. But his arguments, in order to have any convincing force, would require to be developed at much greater length than is allowed them here; and "the gentlemen on the other side" (as Mr. MacColl might say with Judge Pennefather) should at least be foemen worthy of his steel. The adequate treatment of so grave a question as the existence of a Deity is in a work of fiction manifestly impossible, nor should it be attempted. As for the story, that is, of course, a secondary affair, and is very slight and rather conventional. The somewhat uneventful life at an "army crammer's" in a French village is no doubt depicted with fidelity, but it does not form a particularly interesting picture.

One of the best French novels that have appeared for many years is M. A. Filon's 'Violette Mérian.' The reader may pass the middle of the book without finding a line to which he can fairly take exception as regards bearing on plot, brilliancy of dialogue, perfection of philosophic treatment, or development of character. At p. 156 there are two lines and a half, containing the worn old simile about the ermine and her whiteness and the dirt on her path, which ought to be expunged, and which jar on us from a writer of such perfect taste. The only other criticism which we can offer of a disagreeable kind is that at the end the inevitable conclusion is reached

in a hurried fashion by means naturally evolved, but not naturally treated. When we have said this we have said all that we can find to say in drawback, and have only to add that the novel is as nearly perfect as any we know.

'Le Mari de Sœur Thérèse' is a powerful novel with a purpose. M. Cauvain's view is that what he calls "Catholic teaching" (but what he says might be made to apply to all deep-seated personal religion) leads to complete detachment from the world, and is fatal to human love. "Once admit that life is a mere time of trial, and that our true existence only begins after death, why interest ourselves in things and persons here?" M. Cauvain writes with conviction, and is thoroughly readable, which is not always the case with those who write with conviction.

PATRISTIC LITERATURE.

Lessons from the Lives of Three Great Fathers. With Appendices. By William Bright, D.D. (Longmans & Co.)—This book consists of three addresses on the lives of St. Athanasius, St. Chrysostom, and St. Augustine, and twenty-one appendices. The lives do not claim to be exhaustive. They take up only such points as were deemed likely to be interesting and suggestive to audiences assembled "on some weekday evenings during an Advent." The reason for the appendices is not apparent. They consist of translations from some of the writings of the three great Fathers and fragmentary discussions of several articles of their doctrinal systems. Perhaps they are printed because Dr. Bright, finding that his lectures would make too thin a volume, had recourse to his commonplace book for additional materials. They are given, as he says himself, "only by way of help to further study." The lectures contain well-written sketches of the lives of the three great Fathers, but the aim of the author is mainly doctrinal. He presents and criticizes their opinions from the Anglo-Catholic point of view, in the full belief that his Church, or the Anglo-Catholic portion of it, alone is completely sound, but that the Roman Catholic and the Greek Churches are not far wrong. In the exposition of the doctrines he has been largely influenced by Cardinal Newman, and the book abounds in quotations from the Cardinal's writings. Dr. Bright himself was evidently struck with the number of these references, and felt that some explanation of his position was requisite. The explanation he gives is simple. Cardinal Newman had certain peculiarities or weaknesses from which Dr. Bright is free. Cardinal Newman "was insensibly affected by a Romeward bias, which owed some of its strength to an unmistakable vein of mysticism." His mind was "arrested, and, as it were, carried out of itself, by one of the most unsubstantial of false analogies." "Newman's own temperament, always characterized by a peculiar and absorbing self-consciousness, might present the facts of history to his judgment in a more or less distorted form." Dr. Bright does not see that members of the Evangelical party in his own Church would be inclined to apply the substance of these expressions to himself and his fellow Anglo-Catholics. Indeed, there is a marked absence of the power of understanding the opinions of those not belonging to his Catholic Church, and even of realizing the feelings which Roman Catholics—a portion of his Catholic Church—entertain towards the Anglo-Catholic movement. Still greater is his blindness to evidence that bears against his favourite Fathers. The impression produced on us in reading the lecture on St. Athanasius is that, if Theodosius and his successors had continued to patronize the Arian doctrines of their predecessors, Dr. Bright would

have written lectures in favour of Arius and others of a like faith, and would have found St. Athanasius guilty of murder and the other crimes of which he was accused in his lifetime. The lectures profess to be popular, and the writer quotes frequently from periodicals such as the *Christian Remembrancer* and *Good Words*, but they are not adapted to the popular taste or comprehension. They are the production of one who has mastered his subject, who has studied carefully the writings of the Fathers in the original languages, and who has accumulated material relating to them for a long time and from various quarters; and they will well repay the study of the patristic scholar and the theologian.

A *Select Library of Nicene and Post-Nicene Fathers*. A New Series. Translated into English, with Prolegomena and Explanatory Notes, under the Supervision of Henry Wace, D.D., and Philip Schaff, D.D., LL.D. Vol. I. (Oxford, Parker & Co.; New York, the Christian Literature Co.)—The Christian Literature Co., of New York, make an excellent commencement of the new series of their Nicene and post-Nicene Fathers with this volume. The first portion of it is the work of Prof. Arthur C. McGiffert, of Cincinnati, and it consists of a translation of the 'Church History' of Eusebius, with prolegomena and notes. The translation is accurate and readable. Dr. McGiffert has consulted previous versions judiciously, and in his notes he has discussed various readings and disputed interpretations with great fulness. He is not always right, but he invariably supplies his readers with the means of judging for themselves. Occasionally there are readings which have somehow escaped his notice, such as *ὁν τῷ ἀγίῳ καὶ προσκυνητῷ πνεύματι*, in chap. v. of book i. The notes are full of learning and of references to books relating to the subjects discussed. Perhaps there is too frequent reference to imperfect articles in the 'Dictionary of Christian Biography,' even when the authors themselves have given fuller accounts in their published works, as, for instance, when reference is made to the article by Lipsius on the Apocryphal Gospels, though that writer has discussed the matter more fully in his 'Die Apocryphen Apostelgeschichten.' Sometimes no mention is made of the right books which ought to be consulted, and the reader is referred to inferior authorities. Thus, in regard to the succession of Roman bishops, no allusion is made to the works of Lipsius or Duchesne. Dr. McGiffert occasionally displays ignorance of the latest results of inquiry. Thus he says of Lightfoot's conjecture that Caius and Hippolytus were the same, that "this theory is ingenious, and in many respects plausible, and certainly cannot be disproved." But Lightfoot himself confessed some time ago that the theory was untenable. The printing is, on the whole, accurate, though mistakes occur here and there; but we are not sure whether they are from the printer or the editor. One passage speaks of an *εἰδωλος*, and another twice repeats *καταγάλλονσα* as the present participle of *καταγάλλω*. Perhaps this last may arise from the American habit of dropping double letters, for the book is pervaded by American spellings and Americanisms, the English editor, as far as we have discovered, having taken no part in the editing. Dr. McGiffert occasionally suggests original solutions of difficulties, and his spirit of inquiry is to be praised; but he does not seem to us successful. Thus he tries to reconcile the statements in early Christian writers about *ἐπίσκοπος* and *πρεσβύτερος* by supposing that the latter was "originally employed in the most general sense to indicate any church officer." But the suggestion has no basis in fact, and is not likely to receive acceptance anywhere. Again, when Eusebius confounds Marcus Aurelius with his colleague and adopted brother Verus, Dr. McGiffert en-

deavours to account for this mistake of the historian. But his reason is the supposition of a certain state of the mind of Eusebius which is not attested by any one, and therefore it is utterly baseless. Dr. McGiffert prefaces his translation with an account of the life and writings of Eusebius. He has studied all the sources with great care, and he has produced a valuable essay, perhaps written too much in a sermonizing style and marred by some needless repetitions. The second part of the book consists of translations of three works of Eusebius—the 'Life of Constantine,' the 'Oration of Constantine to the Assembly of the Saints,' and the 'Oration of Eusebius in Praise of Constantine,' with prolegomena and notes written by Dr. E. C. Richardson. The translation is that published by Bagster, which Dr. Richardson has revised and amended. Many of the notes are also taken from Bagster. Dr. Richardson's prolegomena consist of a life of Constantine, a detailed statement of the features of his character, an account of his writings, and a bibliography in regard to the history of the emperor. They also provide a special introduction and bibliography for the works translated. All these are done with great care and supply valuable material. But Dr. Richardson forms far too high an estimate of the character of Constantine and of the historical value of the 'Life of Constantine' by Eusebius. A recent Italian writer—Crivellucci—has compared the laws which Eusebius attributes to Constantine with the laws which found their way into the Theodosian Codex and other historical law books, and he has thereby brought the greatest doubt even on the intention of Eusebius to narrate facts. The trustworthiness of Eusebius's 'Ecclesiastical History' has often been impugned; but Dr. McGiffert has examined in his notes the accusations made against the historian. Dr. Richardson has not attempted this in regard to the 'Life of Constantine,' and the reader could not form either from his notes or prolegomena an accurate idea of the nature of the objections brought against its credibility.

OUR LIBRARY TABLE.

MR. W. H. LONG has edited in a somewhat abridged form *The Memoirs of Lady Hamilton* (Gibbings), which many years ago Mr. Paget pronounced to be "infamous." As a matter of fact, however, they are more correct than Mr. Paget's own memoir; and though written without taste, literary skill, or exact knowledge, they are largely founded on fact. None the less, they are crowded with inaccuracies, many of which Mr. Long has pointed out, but it was quite impossible that he could point out all. The work has thus no biographical value, and might very well have been left in the obscurity to which seventy-five years had consigned it. The editing is honestly done, and the illustrations and get-up are neat; but they cannot make a bad book a good one.

THE Naval Exhibition has led Messrs. Cassell to issue two editions of Southey's *Life of Nelson*, one with a short and sensible preface by Prof. Laughton, but unluckily on indifferent paper, and garnished with inferior cuts; the other in their excellent "National Library," but in too small type.—*The Autobiography of Benjamin Franklin* has appeared in the same series.

WE have received from Messrs. Carswell & Co., of Toronto, *Documents illustrative of the Canadian Constitution*, edited, with notes and appendices, by Mr. William Houston, the Librarian of the Ontario Provincial Legislature—a book which gives exactly what would be expected from its title, and which will be found useful by all who desire to write upon Canadian affairs.

M. GAUSSERON in his *Comment Vivre à Deux*, published by the Librairie Illustrée, has put together a pretty little book on married life,

intended for the use of newly married couples. It is one of a series of works by him of the same description.

A LARGE number of new editions of works of fiction are lying upon our table. *The Prince and the Page* has been added to the handsome edition of Miss Yonge's tales which Messrs. Macmillan are publishing with much success.—*Disarmed*, by Miss M. Betham-Edwards, appears in a new edition in "Methuen's Novel Series."—Messrs. Hutchinson & Co. have issued Miss Duffus Hardy's novel *The Girl he did not Marry*, and *Sam's Sweetheart*, by Miss Mathers, each in one volume at the moderate price of half-a-crown.—Mr. Baker's *John Westcott* has reached a fourth (?) edition (Low & Co.). By the *Western Sea*, a pleasant volume by the same writer, has been issued in a cheap form by Messrs. Longman.

WE have received the *Reports of the Free Libraries at Birmingham, Ealing, and Liverpool*. The Birmingham library is prosperous, and further branch libraries are being erected. At Ealing there seems to be every sign of progress, and the report from Liverpool is also encouraging.

WE have on our table *Winchester Meads in the Days of Bishop Ken*, by Mrs. E. Marshall (Seeley).—*Introduction to Philosophy*, by G. T. Ladd (Fisher Unwin).—*Heredity, Health, and Personal Beauty*, by J. V. Shoemaker (F. Davis).—*From Bedford Row to Suaziland*, by T. P. Griffiths (Bradbury & Agnew).—*Wingfold Manor*, by D. Darlinghurst (Jarrold).—*My Uncle Benjamin*, by C. Tillier, translated by B. R. Tucker (Boston, U.S., Tucker).—*Shadows and Ideals*, by F. S. Saltus (Buffalo, U.S., Moulton).—*The Doctrine of the Death of Christ*, by the Rev. N. Dimock (Stock).—*Lessons on Bible and Prayer-Book Teaching*, by J. Dickinson and the Rev. J. W. Gedge (C.E.S.S.I.).—*Plain Truths*, by A. S. King (S.P.C.K.).—*The Book of Ecclesiastes*, edited by S. Cox, D.D. (Hodder & Stoughton).—*Life and Religion*, by the late Joseph Leckie, D.D., edited by his Son (Glasgow, MacLehose).—*Free Thought and Christian Faith*, edited by the Rev. R. B. Drummond (British and Foreign Unitarian Association).—*Christ revealed in Title, Type, and Prophecy*, by the Rev. J. G. Hoare (C.E.S.S.I.).—*Essais Bibliques*, by M. Vernes (Paris, Leroux).—*Les Arts et les Mœurs, ou l'Exposition Internationale de 1889, Poème*, by Baron de Moyecque (Paris, Sauvaire).—*Spectacles Contemporains*, by E. M. de Vogüé (Paris, Colin).—*Traité de l'Onomastique, ou Clef Étymologique*, by M. Adrien Timmermans (Paris, Bouillon).—and *Pseudo-Aristoteles über die Seele*, by Dr. A. Loewenthal (Berlin, Mayer & Müller). Among New Editions we have *The Science of Language*, by F. Max Müller, 2 vols. (Longmans).—*Saint Monica*, by Mrs. Bennett-Edwards (Simpkin).—*The Witch's Head*, by H. R. Haggard (Spencer Blackett).—*John Ruskin*, by J. M. Mather (Warne).—*Goethe's Boyhood*, by W. Wagner, revised by J. W. Cartmell, "Pitt Press Series" (Cambridge, University Press).—*Wood's Popular Natural History* (Routledge).—and *The Midnight Sky*, by E. Dunkin, F.R.S. (R.T.S.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Activities of the Ascended Lord, adapted, by permission, from Instructions given by Rev. G. Body, cr. 8vo. 2/6 cl. Brooks's (P.) The Spiritual Man, and other Sermons, 3/6 cl. Gladden's (W.) Who Wrote the Bible? cr. 8vo. 4/ cl. McNeill's (Rev. J.) Sermons, Regent Square Pulpit, Vol. 3, cr. 8vo. 3/6 cl. Marsh's (F. E.) Words to Christian Workers, cr. 8vo. 2/6 cl. Sermon Bible, Vol. 7, 8vo. 7/6 cl. Skewes's (J. H.) The Pulpit Pulpit of Christendom, 3/6.

Fine Art and Archaeology.

- Fergusson's (J.) Indian and Eastern Architecture, 31/6 cl. Loftie's (W. J.) Westminster Abbey, cheaper edition, 7/6 cl. Smith's (Dr. W.) Dictionary of Greek and Roman Antiquities, Vol. 2, med. 8vo. 31/6 cl.

Poetry.

- Dryden's Poetical Works, Vol. 1, cheap reissue, 12mo. 2/6 cl. (Aldine Poets.) Houghton's (Robert, Lord) Stray Verses, 1889-1890, 6/ cl.

History and Biography.

Coulanges (F. de) *Origin of Property in Land*, translated by M. Ashley, cr. 8vo. 2/6 cl.

Geography and Travel.

Dacosta's (J.) *A Scientific Frontier, or the Dangers of a Russian Invasion*, cr. 8vo. 2/6 cl.

Philology.

Rost's (R.) *The Lord's Prayer in Three Hundred Languages*, with Preface, roy. 8vo. 10/6 cl.

Science.

Annals of Botany, edited by I. B. Balfour and S. H. Vines, Vol. 3, roy. 8vo. 52/6 half-morocco.

Bigelow's (H. R.) *Plain Talks on Electricity and Batteries*, 4/6

Riddles of the Sphinx, a Study in the Philosophy of Evolution, by a Troglodyte, 8vo. 12/ cl.

Steel's (Graham) *The Physical Signs of Cardiac Disease*, Second Edition, 3/ cl.

General Literature.

Arnold's (E. L.) *Wonderful Adventures of Phra the Phoenician*, cr. 8vo. 3/6 cl.

Evill's (A. M.) *Three Dreams*, cr. 8vo. 6/ cl.

Fisher's (J. A.) *Railway Accounts and Finance*, cr. 8vo. 10/6

Melner's (S.) *The Governess, or the Baroness in Disguise*, translated by H. A. M. H., cr. 8vo. 6/ cl.

Norris's (W. E.) *Marcia*, cheaper edition, cr. 8vo. 6/ cl.

Phillips's (P. C.) *Young Mr. Ainslie's Courtship*, cr. 8vo. 2/

Poushkin's (A.) *The Daughter of the Commandant, a Russian Romance*, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Klöpfer (A.) : *Der Brief an die Epheser*, 4m. 40.

Lasserre (P.) : *La Crise Chrétienne*, 3fr. 50.

Law.

Fürstenau (H.) : *Das Grundrecht der Religionsfreiheit*, 7m. 20.

Fine Art and Archaeology.

Lautner (M.) : *Wer ist Rembrandt?* 11m.

Paulin (E.) : *Thermes de Dioclétien*, 220fr.

Drama.

Schröer (M. M. A.) : *Ueb. Titus Andronicus*, 3m. 20.

History and Biography.

Albert (M.) : *La Littérature Française sous la Révolution*, l'Empire et la Restauration, 3fr. 50.

Biré (E.) : *Victor Hugo après 1830*, 7fr.

Kleist (B. v.) : *Die Generale der Preussischen Armee von 1840-1890*, 20m.

Loménie (L. de) : *Les Mirabeau*, Vols. 4 and 5, 15fr.

Folk-lore.

Saupe (H. A.) : *Der Indulcus Superstitionum et Paganarum*, 1m.

Philology.

Horn (P.) : *Die Denkwürdigkeiten Schah Tahmas's I. v. Persien*, 3m.

Mugica (P. de) : *Gramática del Castellano Antiguo: Part 1, Fonética*, 2m.

Pauli (C.) : *Altitalische Forschungen*, Vol. 3, 40m.

Schleicher (A. W.) : *Afrikanische Petrefakten*, 3m.

General Literature.

Gösgen (C.) : *Rousseau u. Basedow*, 2m.

Gréville (H.) : *Périd*, 3fr. 50.

Prévost (C.) et Jollivet (G.) : *L'Escrime et le Duel*, 12fr.

THE WORD "BLIZZARD."

The Homestead, Latham, Ormskirk, May 18, 1891.

THIS word comes to us through the A.-S. *blæsan*, to blow, the derivative variants of which are (see Skeat's 'Etymol. Dict.') pretty numerous.

The exact rendering of the word seems to be confined to the Midlands; but several forms of the *sobriquet* surname "Bleazard" are not uncommon in Lancashire. JAMES BROMLEY.

MR. THEODORE WATTS's letter is very interesting to me, as I have always held that it had a home origin, having heard it some forty or more years ago, long before it was taken up in America. I am sure I have seen it in print in some book or another; but although I have racked my brain, I cannot remember where—I think it was in an old novel.

G. H. KINAHAN.

'ROSEMOUNDE.'

Cornell University, April 25, 1891.

PROF. SKEAT has placed us under renewed obligations by his publication of Chaucer's 'Rosemounde' (*Athen.*, April 4th). One has learnt to expect nothing but good from such a veteran Chaucerian. But there are two or three points to which exception may be taken. The verb "out-tyne," which Prof. Skeat knows only in this poem, is recorded in the 'Century Dictionary' with a quotation from Fairfax. "Smal," as applied to the lady's voice, can scarcely mean here "shrill, high," which would be a doubtful compliment. The

voice is likened to a fine-spun thread or cord, and is better described by "delicate" than by "shrill." The participle "afounde" puzzles me. Prof. Skeat's interpretation does not seem to give the desired sense. The line reads: "My love may not refreyd be nor afounde" (MS. "afounde"). Now if *refreyd* = "refrigerated, cooled down," where would be the point of Chaucer's adding "found out"? The old verb *a-fundan* = German *er-finden*, always means to "find out," and not—as Prof. Skeat states—"to explore." This latter is the weak verb *afandian*, p.p. *afandod*. I am tempted to an almost reckless guess. The MS. has *afounde*. May we assume a verb *af-fundan* (better *of-fundan*) = German *ab-finden*, "to satisfy one's demands, buy one off"? Chaucer then would be saying: "My love is neither to be cooled down nor put off." The difficulty is to find *of-fundan*, either in Anglo-Saxon or in Early English. No lexicographer thus far has recorded it. J. M. HART.

THE SONNETS OF SIR THOMAS WYATT.

My attention has just been called by Mr. E. B. Brownlow, of Montreal, to the fact, which I do not think has been previously noticed, that the sonnet by Sir Thomas Wyatt beginning "I abide and abide, and better abide," would appear to have been inspired by Clement Marot's "J'attends secours de ma seule pensée"; and that his sonnet beginning "Like unto these unmeasurable mountains" is a translation of that by Mellin de Saint-Gelais. We were, of course, aware that many of Wyatt's sonnets, like those by Surrey, were translations from Petrarch, but it had, I think, escaped general notice that the first English sonneteer had given us a translation of one by Mellin de Saint-Gelais, who was the first French sonneteer. Mr. Austin Dobson was good enough, at my request, to furnish me with a translation of this very sonnet for my volume entitled 'Sonnets of Europe' (see p. 119), and readers of the *Athenæum* may like to compare the rough rendering by Sir Thomas Wyatt about the year 1530 with that by Mr. Dobson in 1886. I therefore quote the original sonnet and the two English translations:—

LE SONNET DE LA MONTAGNE.

Voyant ces monts de venue aussi lointaine,
Je les compare à mon long déplaïsir:
Haut est leur chef, et haut est mon désir;
Leur pied est ferme et ma foy est certaine.
D'eux maint ruisseau coule et mainte fontaine,
De mes deux yeux sortent pleurs à loysir;
De forts souspirs ne me puis dessaisir.
Et de grands vents leur cime est toute pleine.
Mille troupeaux s'y promènent et paissent,
Autant d'amours se couvent et renaissent
Dedans mon cœur qui est seul ma pasture.
Ils sont sans fruit, mon bien n'est qu'apparence;
Et d'eux à moy n'a qu'une différence,
Qu'en eux la neige, en moy la flamme dure.

Like unto these unmeasurable mountains
So is my painful life, the burden of ire;
For high be they, and high is my desire;
And I of tears, and they be full of fountains:
Under craggy rocks they have barren plains;
Hard thoughts in me my woeful mind doth tire:
Small fruit and many leaves their tops do attire,
With small effect great trust in me remains:
The boisterous winds oft their high boughs do blast;
Hot sighs in me continually be shed:
Wild beasts in them, hence love in me is fed;
Unmovable am I, and they steadfast.
Of singing birds they have the tune and note;
And I always plaints passing thro' my throat.

WYATT.

When from afar these mountain tops I view,
I do but mete mine own distress thereby:
High is their head, and my desire is high;
Firm is their foot, my faith is certain too.
Even as the winds about their summits blue,
From me too breaks betimes the wistful sigh;
And as from them the brooks and streamlets hie,
So from mine eyes the tears run down anew.
A thousand flocks upon them feed and stray;
As many loves within me see the day,
And all my heart for pasture ground divide.
No fruit have they, my lot as fruitless is;
And 'twixt us now nought difference is but this—
In them the snows, in me the fires abide.

AUSTIN DOBSON.

It is not for me to point out the excellence of Mr. Dobson's work, but the reader will

note how closely his translation follows the original. I will only add that it is possible that further research will show that this French sonnet is itself a translation, or paraphrase, from one of the Italian poets.

SAMUEL WADDINGTON.

KEATS'S RELICS.

University, Melbourne, March 29, 1891.

It may seem (*à priori*) unlikely that anything of antiquarian interest should be found in such an unromantic place as Melbourne, but I have recently acquired a little manuscript book which, I have some reason to think, contains several pages in the handwriting of the poet Keats, and which is, moreover, of such a character as to be of some interest to Keatsians.

The book in question is a small volume, bound in brown leather, and containing sheets of thickish white paper, 7 in. by 4½ in., ruled with faint blue lines. I do not state the number of pages, for several have evidently been torn out. The water-mark reads: "Smith & Allnutt, 1816." The top right-hand corner of the second cover page, where in all probability the name of the donee first appeared, has been cut away; but on the first page of the manuscript itself have been written (though not by the poet) the words: "George Keats, 1820."

The book contains many different hand-writings, chiefly in copies of Keats's poems, or of those, such as the 'Adonais' of Shelley, which are concerned with him. But, after using such means of criticism as are accessible here, I have come to the conclusion that three things are the poet's autograph. These are:—

1. 'The Pot of Basil.'
2. A fragment above which has been written, in another hand, 'Ode, 1818,' but which is usually referred to as 'Lines on the Mermaid Tavern.'
3. 'The Eve of St. Mark' (to which another hand has added the date 1819).

The evidence, internal and external, connected with these three pieces, seems to me to make very strongly in favour of their authenticity.

In the first place, I have had the writing compared with the facsimile of Keats's last sonnet given at p. 361 of Mr. Buxton Forman's 1883 edition (vol. ii.). The examination was made by a gentleman of reputation as an expert in handwriting, in no way connected with the source from which I obtained the MS. His verdict is that there can be scarcely a doubt as to the identity of the two hands.

Second, I seem to trace at least the contemplated existence of the volume itself in Keats's own letters. It appears beyond doubt that the idea of 'The Pot of Basil,' and a part of its execution, were familiar to George Keats before he left his brother for America in 1818 (Forman, ii. p. 43). In his first letter after the parting the poet says: "He" (Reynolds) "is well, and persuades me to publish my 'Pot of Basil'" (Forman, iii. 237). Then, on the 14th of February (1819), he writes: "In my next packet I shall send you my 'Pot of Basil,' 'St. Agnes Eve,' and, if I should have printed it, a little thing called 'The Eve of St. Mark'" (Forman, iii. 276). I can trace no reference to the actual fulfilment of this promise in the letters to America; in fact the letter of September 17th, 1819, published on the authority of the New York *World*, still treats it as prospective (Forman, iv. 19). But we know that George Keats paid a short visit to England at the beginning of 1820, leaving again long before the publication of his brother's second venture, which included two of the three pieces of the MS. What more likely than that he should, in person, claim and obtain fulfilment of his brother's promise? That the little volume I possess has spent some years in America is, I think, proved by the peculiar style and flavour of its added contents.

Thirdly, there is the internal evidence. I have compared the three pieces very carefully with their counterparts in the only critical editions of the poet to which I have access—that of Lord Houghton (1866, Moxon), that of Mr. Palgrave ("Golden Treasury"), and that of Mr. Buxton Forman (1883, with supplement, 1889). Of these the first two do not contain 'The Eve of St. Mark,' but in the other pieces they all agree, while they differ, in places strikingly, from the MS. in my possession. But a glance at the discrepancies is sufficient to show that, in nearly all cases, they represent the poet's own views in an early stage. Especially is this the case with 'The Pot of Basil,' where they correspond almost word for word with the transcript in the Woodhouse commonplace book, first used by Mr. Sidney Colvin in his monograph on Keats in the "English Men of Letters" series. These are the alteration in the couplet of stanza vii., and the inserted stanza viii. (Forman, Appendix, p. 10), the "O eloquent Boccace of green Arno!" &c., so I need not refer to them in detail. But I may quote a stanza which does not appear to have been published anywhere, having, probably, been wisely struck out by the poet at a very early stage. It would read as stanza xviii. in the orthodox version:—

Two young Orlandos far away they seem'd
But on a near inspect their rapid Miens,
Very alike, at once themselves redeem'd
From all suspicion of Romantic spleens.
No fault of theirs, for their good Mother dream'd
In the longing time of Units in their teens
Of proudly based addition and of net.
And both their backs were mark'd with tare and tret.

The hyphens in stanza xiv. l. 5 of 'The Pot of Basil,' and l. 19 of 'The Mermaid Tavern,' queried by Mr. Forman, do not appear in the MS.

Lastly, I might suggest that if, as is possible, the volume in my possession should prove to be that from which Mr. Woodhouse's transcript was made, 'The Pot of Basil' and 'The Eve of St. Mark' may have an exceptional interest as the oldest autographs of those pieces in existence. Mr. Forman admits that he has "not succeeded in tracing any complete manuscript of the [former] poem." And the condition of the latter in my MS. is such as to lead to the belief that we have in it the very inspiration of the writer, as it came from his brain. The lines are cut to pieces and rewritten, sometimes in the margin, as in an original draft, while 'The Pot of Basil' has much more the appearance of a fair copy, made by the poet from a rougher draft. A notable exception to this rule occurs, however, in the sixteen lines of Chattertonian English at the end of the fragment.

EDWARD JENKS.

SALE.

THE sale of a portion of the topographical and general library of Lord Brabourne at the rooms of Messrs. Sotheby, Wilkinson & Hodge concluded with the fourth day on Thursday, the 14th. The topography, arranged under counties, occupied the first and second days, and the works from the general library the two latter. The following were the lots causing most competition. Ashmole's Berkshire, 8l. 15s. Lipscomb's Buckinghamshire, on large paper, 30l. Bentham and Stevenson's Ely, 3l. 12s. Ormerod's Cheshire, 32l. Hals's Cornwall, 35l. Hutchinson's Cumberland, 4l. 4s. Polwhele's Devonshire, 18l. 10s. Hutchinson's Durham, 5l. 15s. Surtees and Raine's Durham, 38l. Lord Braybrooke's Audley End, 5l. 10s. Morant's Essex, 15l. Atkyns's Gloucestershire, 25l. Bigland's Gloucester, 4l. 8s. Rudder's Gloucestershire, 4l. 14s. Warner's Hampshire, 6l. 6s. Duncumb's Herefordshire, 5l. 10s. Clutterbuck's Hertfordshire, 46l. Hasted's Kent, 8vo. edition, 5l. 5s. Baines's Lancashire, 4l. 4s. Nichols's Leicestershire, on large paper, 185l. Stow's London, 16l. Cox's Monmouthshire,

4l. 17s. 6d. Blomefield's Norfolk, 46l. Baker's Northamptonshire, 20l. Bridges's Northamptonshire, 28l. Hodgson's Northumberland, 43l. Thoroton's Nottinghamshire, 14l. 10s. Skelton's Oxonia, 6l. Eyton's Shropshire, 30l. Owen and Blakeway's Shrewsbury, 8l. 12s. 6d. Collinson's Somersetshire, 8l. Plot's Staffordshire, 17l. Shaw's Staffordshire, 33l. Sir J. Gage's Suffolk, 9l. 12s. Aubrey's Surrey, 8l. 5s. Manning and Bray's Surrey, 31l. Dallaway's Sussex, 40l. Nicolson's Westmorland and Cumberland, 4l. 12s. 6d. Hoare's Wiltshire, 110l. Nash's Worcestershire, 24l. Hunter's South Yorkshire and Hallamshire, 23l. Richardson's Monastic Ruins of Yorkshire, 7l. 7s. Whitaker's Richmondshire, 46l. Smith's Down, Cork, Kerry, and Waterford, 4l. 18s. Chalmers's Caledonia, 4l. 8s. Leighton's Fifeshire, 5l. 15s. Blake's Illustrations of Dante's Inferno, 10l. Catesby's Carolina, 5l. 15s. Chronicles of England, 21l. Hearne's Historical Works, 46l. Gough's Sepulchral Monuments, 30l. Lysons's Magna Britannia, 10l. 10s. Parsons's Conference about the next Succession, 4l. 15s.; and his Treatise of the Three Conversions of England, 5l. Purchas's Pilgrims, 43l. 10s. Roxburghe Club Publications, 123l. 8s. Lord Somers's Tracts, 13l. 10s. The sale realized 2,042l. 3s.

THE IRISH STATE PAPERS.

2, Temple Gardens, E.C., May 11, 1891.

I MUST certainly agree with the letter in your columns on Saturday, that there is very little reason to complain of the index to names in the Irish State Paper Calendars; and as names, both of persons and places, are, I understand, the only points on which the index-makers of Record publications are enjoined to be precise and complete, there is, I suppose, no ground for complaint at all.

It is much to be regretted, however, that whoever has authority to give instructions in these matters does not urge upon the indexers the value of an index to subjects as well as to names. The very volume to which this correspondence refers is full of material of the highest interest in the history of institutions and of social life in an early condition of society—industry, marriage, succession, government; yet not the least indication of them is to be found in the index. Even the great work of plantation, which began half a century before, and which rapidly spread under the Stuarts, with terrible consequences since, is not alluded to at all in the index.

But the Irish papers are no exception. The defect runs through all the Record calendars.

W. G. MATTHEWS.

Literary Gossip.

MESSRS. MACMILLAN & Co. will publish in the course of next month a new volume of stories by Mr. Rudyard Kipling, containing among others those that he has from time to time contributed to *Macmillan's Magazine*. The title of the volume will be 'Life's Handicap, being Stories of Mine Own People.'

MR. SHORTHOUSE has nearly completed a new story, which will be published by Messrs. Macmillan & Co. in the course of the autumn. The title will be 'Blanche, Lady Falaise.'

It will be a matter of universal regret that, owing to continued ill health, Mr. Leslie Stephen has at length been compelled to resign the editorship of the 'Dictionary of National Biography.' Mr. Sidney Lee, who had been the assistant editor from the commencement of the work, and on whom, in consequence of Mr. Leslie Stephen's illness, the responsibility of the editorship

has to a considerable extent rested for nearly two years, consequently becomes sole editor. We are, however, glad to learn that Mr. Stephen's health is steadily improving, and that there is every reason to hope that he may be able to continue his valuable contributions to the great work which he has so successfully carried to its present high position.

A COMPLETE edition of the speeches and sermons of the late Dr. Magee, Archbishop of York, is being prepared by his son Mr. Charles S. Magee, and will shortly be published by Messrs. Isbister & Co.

ACCORDING to present arrangements the next work to be issued by the Villon Society will be a complete metrical translation of the writings of the great Persian poet Mohammed Shemseddin Hafiz, of Shiraz, the first undertaken in the English language, upon which Mr. John Payne, the translator of 'The Book of the Thousand Nights and One Night,' is at present engaged.

THE long-expected 'Life of Archbishop Tait,' by the Bishop of Rochester and Canon Benham, is now just ready for publication, and will be issued by Messrs. Macmillan & Co. quite early in June.

MESSRS. SAMPSON LOW & Co., who have had many monthly publications offered to them since they gave up *Harper's Magazine*, have just arranged with Mr. James Knowles to publish the *Nineteenth Century*, which has hitherto been published by Messrs. Kegan Paul & Co., who will cease to be connected with it after the August number.

THE title of Lord Desart's new novel, which will be published by Messrs. Swan Sonnenschein & Co. in a few weeks, is to be 'A Freak of Fate.' A new novel, 'Whom God hath Joined,' by Mr. Fergus Hume, is promised by Messrs. F. V. White & Co.

'GOSSIP OF THE CENTURY' is the title of the forthcoming book, in two volumes, by the author of that well-known work 'Flemish Interiors.' It will be copiously illustrated.

THE steadily diminishing number of the late Sir Thomas Duffus Hardy's friends heard with regret of his widow's death, which took place at her house, 124, Portedown Road, on the 19th inst., at 3 A.M. Lady Duffus Hardy died of bronchitis after a fortnight's illness. The author of numerous novels, she was a woman of considerable literary ability, and to the last had a large number of literary friends in England and America, who valued her for her many amiable qualities as well as for her intellectual endowments. She has left an only child, Miss Iza Duffus Hardy, herself a well-known novelist.

THE authorities of the Free Library at Cardiff have just purchased the Ton library, which is one of the best collections of Welsh printed books existing. It was formed by the late Mr. William Rees, of Ton, near Llandovery, who was known as the "Elzevir of Wales," and from whose office were issued the publications of the Welsh MSS. Society. Another Welsh library is being dispersed, that of Mr. Charles Ryan, of Newport, Monmouthshire, the second portion of which is to be sold by Messrs. Sotheby next week. It is strong in topographical works.

A PROMINENT contributor in sporting journalism passed away on Saturday last, after a brief illness, in the person of Mr. Henry Sampson, editor and proprietor of the *Referee*, in which he wrote weekly an article under the pseudonym of "Pendragon." Mr. Sampson was fifty years of age. He was at one period editor of *Fun*.

THE committee of the University Training College, Liverpool, have chosen as Warden and Normal Master the Rev. W. H. Woodward, formerly of Christ Church, Oxford, at present Vicar of St. George's, Everton.

THE Bodleian Library has been enriched by a presentation from Mr. Henry M. Ormerod, of Manchester, of Dr. George Ormerod's own copy of his history of Cheshire, which is of a special character, being illustrated by numerous water-colour drawings and etchings, besides possessing other exceptionally attractive features.

SIR P. COLQUHOUN, who died on Monday of pneumonia, was the author of various works on law and politics, and had for several years been President of the Royal Society of Literature. He took an active part in the preparations for the Oriental Congress it is proposed to hold in London this autumn. Mr. D. McLennan, formerly editor of the *South Shields Gazette*, and known by his labours in connexion with the writings of his brother, Mr. J. F. McLennan, has been also a victim of pneumonia, following influenza.

PROF. SWETE, of Cambridge, will write in the June number of the *Expository Times* upon 'Prof. Graetz's Theory of the Septuagint.' Canon Cheyne contributes to the same number the first of a short series of articles upon 'Possible Zoroastrian Influences on the Religion of Israel.'

MISS SARAH TYTLER writes, in reference to our paragraph of last week, that while it is true that the average payment for each of her books, ranging over a period of nearly forty years, has been reckoned at 100%, she has not produced a hundred volumes, and that she has not neglected to make provision for old age, but has done her best to make such a provision, though it has been necessarily small, and, through circumstances beyond her control, she cannot avail herself of it, such as it is.

MR. THOMAS BRACKEN, the New Zealand poet and legislator, is about to publish in Auckland, N.Z., an *édition de luxe* of his poetical works, which will have a preface from the pen of Sir George Grey.

M. J. J. WEISS, one of the most brilliant of the *Normaliens* who turned journalists under the Second Empire, died on Tuesday night, after a long illness, at Fontainebleau, where he had been librarian for the last six years. He was later than About, Prévoist Paradol, M. Taine, and M. Sarcey, who were all slightly his juniors, in abandoning the profession of a teacher, as it was not till 1860 he became connected with the *Débats*, and in 1867 he, along with M. Hervé, founded the *Journal de Paris*. He had of late lived entirely at Fontainebleau, and, owing to bad health, had ceased to write.

THE Parliamentary Papers likely to be of the most general interest to our readers this week are Correspondence on the Subject

of Sunday Labour in the Colonies (6d.); List of School Boards and School Attendance Committees in England and Wales, 1st of April, 1891 (9d.); and Recommendations of the Secretary of State as to Parliamentary Grant to Certified Day Industrial Schools (1d.).

SCIENCE

GEOGRAPHICAL LITERATURE.

THE *School Geography*, by A. Kirchhoff and A. Sonnenschein, Junior Course (Sonnenschein & Co.), is designed for the use of both secondary schools and grant-aided elementary schools. It deals with "Preliminary Notions" and definitions, the shape and size of the earth, its rotation, and map projections, besides giving a short description of each continent. The book is by no means free from errors, as, for instance, when Bhutan and Nepal are described as each consisting of a single longitudinal valley. The account given of geographical projections is quite misleading. The illustrations are good, but we do not quite understand why a portrait, which was given in some German publication as that of a German, should now be described as that of an Englishman.

MR. GRIERSON'S *Geography of the Gayá District* (Calcutta) deals pretty exhaustively with the physical features and statistics of this section of Bengal. There is a small map showing the ancient course of the Són, which formerly joined the Ganges below Patna, but now enters it some fifteen miles above that town.

THE *Mittheilungen aus den Deutschen Schutzgebieten* publishes the first communications from Emin Pasha since he entered the German service, consisting of a list of birds collected in Ugogo and a series of altitudes carefully determined by observations with nine boiling-point thermometers. Dr. Emin noticed in Ugogo a large number of aquatic fowl, including pelicans, and concludes from this that lakes will be discovered in this reputed steppe country. Among his altitudes that referring to the Victoria Nyanza is more especially interesting. That lake, according to him, lies at an elevation of 3,880 feet above the sea level, which agrees very satisfactorily with Mr. J. Thomson's observations as computed by Mr. Ravenstein, namely, 3,900 ft.

Petermann's *Mittheilungen* publishes a valuable ethnographical map of Brazil by Dr. Paul Ehrenreich. The author bases his classification of the Indian tribes upon language, and distinguishes the following nine groups, namely, Tupi, Gês, Caribs, Maipure or Nu-Aruak, Goytaca, Pano, Miranha, Guaykuru, and Karaya.

MR. J. BARTHOLOMEW'S 'Commercial Map of the World on Mercator's Projection' (Philip & Son), of which a carefully revised edition has just been published, is an excellent map for either the office or the library. Much care has been taken to show the lines of communication by land and sea, in addition to which the ocean currents, limits of drift ice, and other features favourable or the reverse to navigation are indicated, whilst enlarged maps of specially interesting localities are shown upon insets.

CHEMICAL NOTES.

LIQUID oxygen has always been described as colourless, but it now appears that this idea was due to its never having been observed in sufficient bulk. M. Olszewski in the course of his investigations on the absorption spectrum of oxygen obtained a sufficient quantity of it in the liquid state to form a layer 30 millimetres thick, and found that it then had a bright blue colour resembling that of the sky. He naturally throws out the suggestion that the colour of the

sky may be due to the atmospheric oxygen. The most interesting point in his observations on the absorption spectrum of liquid oxygen is that of the five bands that it contains, one in the red is coincident with Fraunhofer's band A.

The question as to the existence or non-existence of the sub-salts of silver has been a disputed one for many years. The latest contribution to this subject, that of M. Güntz, certainly seems to afford considerable evidence for their existence. The sub-fluoride Ag₂F is obtained by the electrolysis of a concentrated solution of silver fluoride by a powerful electric current. It forms a crystalline powder resembling bronze filings in appearance, can be kept unchanged in dry air, but is decomposed by moist air, or more rapidly by water, into metallic silver and silver fluoride. When treated with hydrochloric acid gas, or with the chlorides of carbon, silicon, or phosphorus, it is converted into the sub-chloride, Ag₂Cl, which has a deep violet colour. The sub-iodide, Ag₂I, and sub-sulphide, Ag₂S, are obtained respectively by passing a current of hydriodic acid gas or hydrogen sulphide over the sub-fluoride; and finally, when the sub-fluoride is heated at 160° in a current of steam, the sub-oxide, Ag₂O, is formed. It is to be hoped that the experiments with which M. Güntz is still occupied may finally settle this vexed question, which is of great practical importance as bearing on the nature of the decomposition suffered by silver salts in the formation of the photographic image.

Prof. Joly has found that crystals of platinum and palladium are easily prepared as follows. A ribbon of pure metal is stretched horizontally between two binding screws. On the ribbon finely powdered topaz is dusted, and an electric current passed through the ribbon of a strength sufficient to raise it to a bright red heat. In about half an hour, on examining the ribbon with a microscope, it will be found that very small, brilliant crystals cling here and there to projecting points of the partially decomposed topaz. If the heat be maintained, these crystals steadily grow, and in about two hours' time some will have attained to a size of about 0.1 mm. The crystals are opaque, and show a high metallic lustre, like that of clean mercury, but are somewhat whiter in colour. The faces are clean and sharply defined. The crystals belong to the cubic system, the prevailing form being the octahedron or some modification of it. The palladium crystals resemble, and are isomorphous with, those of platinum.

Some time back in these notes reference was made to the interesting fact observed by Messrs. Morse and White that the oxides and sulphides of zinc and cadmium suffer dissociation when heated in the vapours of the respective metals. They have now extended their researches to magnesium oxide, which they show also suffers dissociation when heated in magnesium vapour.

The large class of substances known as the oximes, which have been so much investigated of late, has just been enriched by the discovery of its simplest possible member, formoxime, CH₂:N.OH, which is obtained when formaldehyde is treated with hydroxylamine. It has, however, only been obtained in a state of vapour and in solution, as on evaporation of the solution or condensation of the vapour it polymerizes, forming a solid, which is in all probability trioximidomethylene, C₃H₃N₃O₃. When this solid is heated or dissolved, the reverse change occurs and it passes back into formoxime. Thus in its property of existing only in the gaseous state or in solution formoxime is the complete analogue of formaldehyde, of which it is a derivative.

EXPLORATIONS IN EASTERN EGYPT.

MR. ERNEST FLOYER's mission of route exploration between the Nile and Red Sea—to which reference was made in the *Athenæum* a few weeks ago—has more than political interest to recommend it to attention. By letters re-

ceived from this gentleman we learn that he left Assuán on the 13th of February with the intention of marching due east to Berenice, passing in his way the well of Abraka, indicated in a route survey with a copy of which he had provided himself. Under the guidance of a native expert, whose good faith and capacity he had every reason to trust, he spent two days in the ascent of a rugged ravine, and then struck out across a vast plain of Nubian sandstone. On the night of the third day it became evident that the small camp was moving some thirty miles south of the position given in the map to the well aforesaid. Landmarks were nowhere, and all tracks were faint and indistinct. On the 17th of February, moreover, or the fifth march from Assuán, the occurrence of a sandstorm rendered it impossible for any of the party to see a mile in any direction for several hours. The day following it was ascertained by astronomical observations that they were 47 statute miles south-east of the point proposed, but they managed to reach the true Abraka on the morning of the 19th idem. This place was once a military post. Its actual position is shown to be lat. 23° 26' 51" N., and long. 34° 47' E. At some distance to the westward is the well of Abu Háshim, and near it Timsa, both now dry, the last having been so for a considerable period. But these tracts have been visited by a fierce and continuous drought which appears to have prevailed for six years.

Mr. Floyer now found himself in a pleasant hill country, the eastern edge, as it were, of a great monotonous plateau over which he had marched 125 miles before reaching the watershed. About 8 miles south of his well encampment he came upon a rock fountain, over which was an inscription, evidently Greek, but not sufficiently clear to be deciphered. He describes it as at the foot of a sheer cliff on the north side of the Wádi Háshim, some twelve to fifteen hundred feet in height. In his opinion it marked a resort of the inhabitants of Berenice, which port (or rather the site of which port) is within easy distance. Here, too, he discovered a valley full of flowers, flourishing in spite of the drought; and amid these he devoted one day to botanizing before moving on to the sea coast. He did not, however, make a direct march to his destination, but proceeded due north after completing his mapping in the vicinity of Abraka, turning east only when opposite Berenice, as identified by D'Anville and confirmed by later authorities. His object in adopting this course was to remain on the margin of the sandstone plateau, where the country presented to him its more interesting and characteristic features. "In the north," to use his own words,

"the crystalline rocks intrude through the sandstone and nummulitic plain which is superimposed, and in the south.....the crystalline rocks running more easterly break off the edge of the plateau and leave a rugged line of jagged edges, along which are the mines and quarries of the ancients."

Some quartz cones, the most extraordinary he had ever seen, he describes as "perfectly symmetrical, 300 ft. high, 120 ft. diameter at top, and descending with almost artificial regularity to the base—solid quartz, tinged a lovely pink with iron oxide." The discovery and inspection of certain ruins, which appeared to be those of a mining town, led him to believe that mining operations had been carried on in two periods, and that while the more modern shafts indicated an extensive search for emeralds, the earlier miners may have worked for gold and emeralds both.

On the 2nd of March his letter is dated from the "Temple," of which he says it is no vandalism to call it "uninhabitable." It is built of coarse coral rock, the wall surfaces having been scaled off. The character of the surrounding ruins is not, he adds, that of an ancient city, but rather savours of barracks and forwarding stations for the mines in the interior.

It need scarcely be said that the Berenice here spoken of is one of the cities bearing that name belonging to the period of the Ptolemies. Such repute as it attained was more due, perhaps, to its uses as a Red Sea port at which the Indian drugs and spices were unladen and landed for conveyance to Alexandria, by Koptos on the Nile (a route described by Pliny), than to any grandeur it could boast as a town. More than seventy years ago M. Caillaud, a French mineralogist, while accompanying some Arab soldiers of the Pasha of Egypt in search of emeralds among the mountains on the Egyptian coast of the Red Sea, came upon the ruins of a city which he asserted to be the ancient Berenice. Somewhat later the famous Belzoni, wishing to test the accuracy of the discovery, followed on the Frenchman's track, explored the site described, and after twenty days' research opened out a new and more important architectural thesaurus, which he held to denote beyond question the vestiges of the celebrated emporium of Ptolemy Philadelphus. The other "find" was, in his opinion, nothing but the rude cells of quarrymen or miners. Now this first instalment from Mr. Floyer's expedition so singularly recalls the circumstance of the French survey and subsequent report of M. Belzoni on the same site in the early part of the present century, that we would fain await more detailed information before entering upon further discussion of the subject. But we have great faith in the discrimination of the present explorer, who has doubtless made himself fully acquainted with the details of discovery carried out by his predecessors.

The following is a later letter from the same quarter:—

The Wells of Abu Had, March 16, 1891.

We spent six days very profitably in the mass of mountains to the west of Berenice. These are drained to the west by the Wadi Kharit, which joins the Wadi Gharāra, which falls into the Nile near Darāwi. The catchment basin of the Gharāra extends north and south from 23° 30' to 24° 30'. But the easier slope of the crystalline range is to the east, and the great body of water is carried off north-east by the Wadi Lehma and the more important Wadi Jemāl. "A camel" and "beauty" are synonymous in Arabic, and the widow mourns her husband with the cry of "O my camel." So it is not certain whether the name of this fine *wādi* indicates the quantity of camels it can feed, or its great size and the comparative beauty of its trees, some of which, Bulanites, are forty feet high. It is a fine well-treed *wādi*, and I am looking forward in a day or two to tracing it up to its source. Apparently it curves into the mountains from the north-west, and, judging from the driftwood, it carried down during the last rain a body of water some half a mile wide, and of a depth impassable by a man on foot. This water took a day or two to run away. It is impossible in studying such *wādīs* not to weigh the pros and cons of a former pluvial epoch. When I can get a complete statement of the case in favour of the theory I shall be prepared to offer, with great diffidence, some arguments against it. I would instance some examples where the *wādi* bed, from a width of a mile, contracts suddenly to a width of sixty yards, yet the sides of this neck are not eroded. Further, where a depth of water of three feet instead of two feet would have changed the course, the course has remained unchanged. Further, the igneous pebbles carried by the stream are carried but little further towards the sea than similar pebbles have slid down the talus.

About 20 miles north of Berenice the Wadi Haratrit cuts a path twenty feet deep from the hills to the sea. After leaving the igneous ridge it winds through the, in this country, invariable low vertical schists, then through grey granite for 6 or 7 miles, then through a low range of vertical schistose with igneous veins, and lastly through low mounds of recent sandstone with seams of pebbles. Igneous pebbles reach the sea, but they could be traced to the veins in the eastern range. There was no vestige of the sandstone plain or of limestone of any sort. A fine grove of *Avicenna*, some trees measuring four and a half feet round the bole, offered a refreshing picture; and, indeed, to see anything refreshingly green in this country one must go to the Red Sea.

Along the east and west of the igneous range run beds of granite, the colour from blue and sage green to buff and bright green, the latter being a very handsome stone.

It is extraordinary how much assistance the traveller receives in this country from the Ababde, and these people—perhaps the Troglodytes of Agatharceides—merit a word. They may be divided into two classes: the wilder light-coloured men who rarely quit the mountains, and the darker-skinned men who live in the Nile valley or in villages near it. The former are much like human gazelles. I met one old man, a veritable Oromembo, with his two children. These were beautiful creatures, coats like satin and large, lustrous, timid, soulless eyes just like those of a gazelle. They are dignified, courteous, and they may know a great deal. But they are inarticulate, and the traveller passes them by as he does the gazelle. The darker villagers are intelligent and docile people, not energetic and much at the mercy of the gombeen man or Government sheikh, who lives on the river, and is sometimes a descendant of old-time Báshibazuk and Mamluk garrisons of Upper Egypt. These darker men are camel owners, but they are not to the manner born. They neither know much about nor are very careful of their camels. But to the botanist, geologist, and geographer their knowledge is very valuable. They have a name for every plant and tree. This is the A B C they learn while tending goats and sheep. Most of their mountains are called after some plant, though I have rarely found the plant on the hill named after it.

They have five names for hills, as in English we have mountain, hill, bluff, peak rock. They always correct the traveller who confuses these. Only "mountains," i. e. *jebel*, have *wādīs*, and it is for this reason that a description of the country should retain the name *wādi* as distinct from the valley. A *wādi* runs from the *jebel* that bears the same name, and either falls into another *wādi* or goes direct to the sweet or the salt sea. What a position for a language that boasts, incorrectly, of a thousand words for a sword—that it has but one word for the river and the sea! A *wādi* is a great and honourable feature, for which the Arabs feel as Englishmen feel for their rivers. It produces fodder, firewood, and water, and it is a sort of Oriental promise of a road. The Ababde—the plural is Ababde—matriates in the knowledge of his mountains and *wādīs*, and when taken to the top of a high hill will name all the places in view with accuracy and enthusiasm. Lastly, it is an assistance to the geologist that he knows and rarely mistakes granite, sandstone, mica, quartz, and schist. Thus, seeing a *Jebel Gilef* on the map to the east of the watershed, one decides that that must be either a geological puzzle or it must be wrongly placed. For *gilef* means sandstone.

Moving up north along the grey granite belt, we crossed the Wadi Jemāl and reached the ancient mining town of Sakait. Here we saw at a glance that there was many days' work before we could open our lips—temples cut in the rock with Greek inscriptions, tantalizingly partly legible; mountains of shining talc and chlorite, and veins of soft rock of the texture of asbestos, which last we found, by the way, further south; magazines, mines, long galleries stiflingly hot, and a host of things requiring long and patient examination. E. A. FLOYER.

SOCIETIES.

ROYAL.—May 14.—The President in the chair.—The list of candidates recommended for election into the Society was read (see *Athen.* No. 3315).—The following papers were read: 'On the Examination for Colour of a Case of Tobacco Scotoma, and of Two Cases of Abnormal Colour-blindness,' and 'On the Limit of Visibility of the Different Rays of the Spectrum,' Preliminary Note, by Capt. Abney, 'Researches on the Structure, Organization, and Classification of the Fossil Reptilia: Further Observations on Pareiasaurus,' by Prof. Seeley, and 'On the Theory of Electrodynamics,' by Mr. J. Larmor.

SOCIETY OF ANTIQUARIES.—April 30.—Dr. J. Evans, President, in the chair.—Mr. Waller exhibited a spur of fifteenth century date with an unusually long shank; also a "rouelle" dagger in good preservation.—The Hon. H. A. Dillon expressed his opinion that the long-shanked spur was for use when the horse was covered with a trapper.—Mr. Cowper reported, as local secretary, discoveries and operations in North Lancashire and Westmoreland.—Mr. Murray exhibited and described an early example of a gladiator's *tessera* lately given to the British Museum.—Mr. Leveson Gower exhibited and described a large number of deeds, all in admirable preservation, from the muniment room of Mr. C. Hoskins Master, of Oxted.—Rev. Dr. Cox read an account of an Anglo-Saxon cem. very recently discovered at Saxby, and through the courtesy of the Midland Railway Company he exhibited a fine series of the richly ornamented urns and other objects found.

May 14.—Dr. J. Evans, President, in the chair.—Mr. Micklethwaite reported the recent wilful destruction of the fine series of ring and cup markings on the rocks near Ilkley.—Mr. Rome exhibited and described a beautifully modelled terra-cotta group lately found at Tanagra, in Boeotia, representing a cupid asleep on the back of a lion.—Mr. Fox communicated an account of the recent discovery of Roman remains in Balgate, in the upper part of the city of Lincoln. Referring to a previous discovery made in 1878 in this same street of a portico of six columns, considered by Mr. Penrose to be the portico of the basilica of Lindum, he showed that a row of columns found this spring in laying down new water mains in Balgate was exactly in the same line as the pillars of the portico uncovered in 1878, and that probably this row of columns together with those forming the portico constituted the western colonnade of the Forum of the Roman city. Other columns lying in the same line, but further down the street, showed, he considered, the front of a temple standing in the street running from the Forum to the south gate; and certain arrangements of the colonnade indicated the lines of the main streets of the Roman city.—Mr. Norman Lockyer read a paper on the orientation of the chief temples at Karnak, their sequence, and the probable dates of their foundation. By the courtesy of the Royal Society the paper was read in their meeting room, and illustrated with photographs by the aid of the electric lantern. Mr. Lockyer described, in general terms, the basis of the theory that ancient temples were generally oriented to the solstices or equinoxes or to stars. In order to show how this theory might afford important information in several archaeological inquiries, he discussed specially Mariette's work 'Karnak: Étude Topographique et Archéologique.' In this important memoir Mariette attempts to give the dates of foundation of most of the buildings in the temple-field on the east bank of the Nile at Thebes. Mr. Lockyer showed that with regard to the more recent constructions given by Mariette from the time of Ramses III. to that of the Ptolemies the sequence of construction demanded by the astronomical theory was precisely that resulting from Mariette's archaeological researches, and that in every instance the reason for the change of an old temple or the erection of a new one could be clearly stated. Mr. Lockyer then went on to show that with regard to the older temples the astronomical theory could not be so completely applied unless we assume an earlier date of foundation than that suggested by Mariette from the inscriptions. He pointed out that Mariette in his introduction had shown that this might happen, and also that for the further investigation of this matter some small excavations would be required at Thebes, together with more complete measurements of the astronomical conditions than had yet been obtained; and he urged that some steps should be taken to carry on such work in continuation of that of the French and Germans—the places of stars and the conditions under which they could have been observed in each of the older temples requiring especially to be determined with the utmost care. With such data as are now available the evidence suggests, although it cannot be said to prove, that many of the older temples, especially the temple of Karnak itself, occupy the localities of ancient shrines used as observing places about 4000 B.C., and Mr. Lockyer pointed out that, with regard to the stars indicated by their amplitudes, namely α Lyrae, α Columbe, and γ Draconis, not to mention Canopus, which was observed later, these stars were those which appeared either on the eastern or western horizon at or before sunrise in these remote periods, precisely as the heliacal rising of Sirius took place at a much later date. Mr. Lockyer expressed his obligations to MM. Grébaut and Bouriant for their ready help and invaluable assistance whilst he was at Thebes in the month of January last.

LINNEAN.—April 16.—Prof. Stewart, President, in the chair.—The following were elected Fellows: Messrs. J. Oliver, J. H. Hill, W. D. Crotch, A. S. Woodward, and W. B. Longdon.—A paper by the Rev. F. R. Wilson was read, 'On Lichens from Victoria,' in which several new species were described, specimens of which were exhibited.—A paper by Surgeon-Major A. Barclay followed, 'On the Life-History of Two Species of Puccinia,' viz., *P. coronata*, Corda, and a new species which the author proposed to name *P. jasmimi-chrysopogonis*. A feature of peculiar interest noted in the latter species was the extraordinary abundance and wide distribution of the teleutospore stage as compared with the comparative scarcity of the aecidial stage, and this disproportion in the distribution of the two stages had been remarked by the author long before he had ascertained that they were related.—A discussion followed, in which several of the botanists present took part.

May 7.—Prof. Stewart, President, in the chair.—Messrs. J. H. Hill and J. Oliver and Prof. A. M. Marshall were admitted, and Mr. M. A. Ruffer and Prof. Cramer were elected Fellows.—Prof. R. J. Anderson exhibited a panoramic arrangement for displaying drawings at biological lectures.—Mr. J. Young exhibited a nest of the bearded titmouse, *Calamophicus biarmicus*, which had been built in his aviary. Several eggs were laid, but none of them were hatched.—Rev. E. S. Marshall exhibited several specimens of a cochlearia from Ben More, believed to be undescribed.—Mr. R. Drane forwarded for exhibition a plant of the rayless daisy found growing abundantly in the neighbourhood of Cardiff; and an undetermined sponge dredged in about forty fathoms off the coast of South Wales.—Mr. D. Morris drew attention to a Jamaica drift-fruit recently found on the coast of Devonshire. Although figured so long ago as 1640 by Clusius, and subsequently noticed by other observers, the plant yielding it had only lately been identified by Mr. J. H. Hart, of Trinidad, as *Sacoglottis amazonica*. Mr. Morris likewise exhibited specimens of the fruit of *Catostemma fragrans*, received for the first time from St. Vincent, showing its true position to be amongst the Malvaceae, tribe Bombaceae.—Mr. T. Christy exhibited some Kola nuts and made remarks on the properties attributed to their medicinal use.—A paper was read by Mr. M. Lawrie on the anatomy of the genera *Pterygotus* and *Slimonia* and their relationship to recent Arachnida.—An interesting discussion followed, in which the President, Prof. Howes, Dr. H. Woodward, and others took part.

PHILOLOGICAL.—May 15.—Annual Meeting.—The officers elected were: President, Mr. H. Bradley; Vice-Presidents, Drs. W. Stokes, R. Morris, H. Sweet, J. Murray, Prince L. L. Bonaparte, Prof. Skeat, and Prof. Sayce; Council, A. G. Bell, E. L. Brandreth, Prof. Lacouperie, T. Ely, C. Fennell, H. H. Gibbs, T. Henderson, C. S. Jerram, E. L. Lushington, J. B. Mayor, Prof. Napier, J. Feile, T. G. Fines, Prof. Postgate, Prof. Rieu, G. A. Schrupf, H. Wedgwood, R. F. Weymouth, and W. H. Widgery; Treasurer, R. Dawson; Hon. Sec., F. J. Furnivall.—Mr. Talfourd Ely read a paper on inscribed vases. He gave an account of the different classes of vases on which inscriptions were found, as "ostraka," used for ostracism and accounts, others for alphabets, specially Chalcidian, others with names of persons or animals, signatures of artists, &c. Mr. Ely then dealt with the numerous instances in which $\kappa\alpha\lambda\omicron\varsigma$ is used on vases. He reviewed the theories of Jahn, Studniczka, Wernicke, and Klein, and concluded that while some of the $\kappa\alpha\lambda\omicron\varsigma$ inscriptions referred to the obscure $\pi\alpha\iota\delta\iota\kappa\alpha$ of the vase-painters, many expressed an honest popular enthusiasm for youths who performed well in the palestra and the gymnasium, and others named the mythological personages represented on the vases.

MATHEMATICAL.—May 14.—Prof. Greenhill, President, in the chair.—Mr. H. R. Norris was elected a Member, and Mr. G. H. Bryan admitted into the Society.—The following communications were made: 'Relations between the Divisors of the First n Numbers,' by Dr. Glaisher; 'Wave Motion in a Heterogeneous Heavy Liquid,' by Mr. Love; 'Disturbance produced by an Element of a Plane Wave of Sound or Light,' by Mr. Basett; 'On Functions determined from their Discontinuities and a certain Form of Boundary Condition,' by Prof. W. Burnside, and 'On a certain Riemann's Surface,' by the same.—Messrs. Macmahon, Larmor, Bryan, and the President took part in discussions on the papers.

HISTORICAL.—May 14.—Mr. Hyde Clarke, V.P., in the chair.—The Secretary read a paper 'On the Old Irish on the Continent,' by Prof. J. von Pflugk Hartung, in which the remarkable extent of Irish influences upon the religion and learning of the Franks was traced with much research in archaeological and palaeographic remains.—An interesting discussion followed the paper.

PHYSICAL.—May 9.—Cambridge Meeting.—Prof. Ayrton, President, in the chair.—The following communications were made: 'Some Experiments on the Electric Discharge in Vacuum Tubes,' by Prof. J. J. Thomson; 'Some Experiments on the Velocities of the Ions,' by Mr. W. C. D. Whetham; 'On the Resistance of some Mercury Standards,' by Mr. R. T. Glazebrook; 'On an Apparatus for measuring the Compressibility of Liquids,' by Mr. S. Skinner; and 'Some Measurements with the Pneumatic Bridge,' by Mr. W. N. Shaw.

MEETINGS FOR THE ENSUING WEEK.

Mon. Linnean, 3.—Anniversary.
Institute of British Architects, 8.—'Some Churches in the Neighbourhood of Cleves,' Mr. H. W. Brewer.
Aristotelian, 8.—Symposium, 'Hereditary as a Factor in Knowledge,' Messrs. S. Alexander, B. Bonaparte, and D. G. Ritchie.
Surveyors' Institution, 8.

Tues. Royal Institution, 8.—'The Cimmerian Period of Stage History,' Mr. W. Archer.
Society of Arts, 4½.—'Mineral Resources of New South Wales,' Mr. C. G. Wilkinson.
Statistical, 7½.—'The Nature and Uses of Averages,' Dr. J. Venn.
Photographic, 8.—Discussion on 'The Influence of Development on Gradation.'
Civil Engineers, 8.—Annual General Meeting.
Wed. Geological, 8.—Notes on some Photographs of *Hylonomus* *lyelli* and *Dendropteron azoicum*, Mr. J. W. Dawson; 'Lower Jaws of Procopitodon,' Mr. R. Lydekker; 'Some Recently Exposed Sections in the Glacial Deposits at Hendon,' Dr. H. Hicks.
Cymmrodorion, 8.—Henry Vaughan of Seothrog (1622-1685), Mr. F. T. Palgrave.
Literature, 8.—'The Origin of Alphabets,' Mr. W. M. Adams.
Folk-lore, 8.—'Scraps of Manx Folk-lore,' Prof. J. Rhys.
Thurs. Royal Institution, 2.—'The Orchestra and the Overture,' Dr. A. C. Mackenzie.
Royal, 4½.
Society of Arts, 8.—'The Study of Indian History,' Mr. C. L. Tupper.
Antiquaries, 8½.—'Municipal Insignia of the City of London,' Mr. W. H. St. John Hope; 'Mace and Sword Brests in the City Churches,' Mr. E. H. Freshfield.
Fri. Royal Institution, 9.—'An Astronomer's Work in a Modern Observatory,' Dr. D. Gill.
Sat. Royal Institution, 8.—'Decorative Colour,' Prof. A. H. Church.

Scientific Gossip.

MR. EDWIN SEWARD, R.C.A., acting on behalf of the Cardiff Naturalist Society, is engaged in collecting materials for the compilation of a record and a map of the prehistoric and other archaeological objects in Glamorganshire, for the use of the British Association during its forthcoming visit to Cardiff. It is intended that the result of this survey should be placed at the disposal of the committee of the Association, which is engaged on a similar work for the whole kingdom.

THE REV. H. N. HUTCHINSON has undertaken to write for Messrs. Swan Sonnenschein & Co.'s "Introductory Science Text-Books" a manual of physical geology.

DR. WILHELM KARL VON NÄGELI, the late Keeper of the Botanical Museum and Garden in Munich, who died on Sunday last in his seventy-fourth year, was a Swiss by birth. He was for some years Professor of Botany at the University of Zurich, but in 1857 was invited by King Maximilian II. to the post which he so long occupied. He was a many-sided man, a great mathematician and microscopist, as he showed in his 'Das Mikroskop' (Leipzig, 1865, 1867, and 1877). His obituarist in the *Allgemeine Zeitung* contends that morphology owes peculiarly to him its present strong scientific foundation. His contributions to Alpine botany are numerous. The new scientific movement called forth by Darwin's great work found an energetic opponent in Nägeli. The Swiss papers give a long list of his works. In 1885 and the following years he and Prof. Peter, of Göttingen, brought out the *Hieracien Mitteleuropas*, in which he handled the problem of the "Mittelformen," without whose existence the transmutation of species would be impossible to explain. His study throughout life, as he said, was to understand the "very least of the very little."

THE principal outcome of the meeting of the Permanent Committee of the International Astro-photographic Congress, which was held at Paris last month, was that it was decided to push forward the series of plates to form the basis of the projected catalogue of stars down to the eleventh magnitude, concurrently with that for the great chart to be obtained from a longer exposure, the formation of which constituted the original scheme.

PROF. MILOSEVICH has given the name "Unitas" to the small planet, No. 306, which was discovered by him at Rome on the 1st of March.

Nor much of the total eclipse of the moon this evening will be visible in Western Europe. At Greenwich the moon rises at 7^h 56^m, forty-seven minutes before which the totality will have terminated. The eclipse will be best seen in India and the adjacent regions, the middle taking place at Madras about ten minutes before midnight.

In connexion with Prof. Vámbéry's lecturing tour through Scotland it may be noted that the explorer has just edited and written a preface

to the autobiography of a remarkable traveller, namely Ferdinand Mendez Pinto. His adventures were in the land of Prester John and the East generally, and the volume containing their record will appear as the seventh in Mr. T. Fisher Unwin's "Adventure Series."

A SUGGESTIVE article on the Sunderbunds—or Sundarban, as the author prefers to call it—appears in the last *Proceedings* of the Royal Geographical Society. The formation of this low, flat, alluvial plain—covered, where not cleared and cultivated, with impenetrable forests and jungle, and intersected from north to south with wide tidal estuaries, and from west to east with narrow tidal creeks—is graphically explained. It is a peculiar feature of the main streams during the rainy season that the surface waters flow southward and seaward, while, below, the tide advances upward or northward. This is most dangerous even to skilful swimmers, who are unable to rise to the surface, as happened some years ago in the case of Bishop Cotton. Another anomaly is the height of the tide and rainfall, the range of the former being 80 ft. in the case of the extreme eastern Sundarban, and only 23 ft. in the west. The rainfall, too, is said to be about three times as much in the east as it is in the west. The author of the paper, Mr. J. R. Rainey, brings a serious charge against the Forest Department, that they strenuously oppose the reclamation of any fresh land in the Sundarban as curtailing the area of their jurisdiction and diminishing their profits, notwithstanding the fact that the Sundarban contains the finest rice-fields, not only in Bengal, but in the whole of India, while its potential granaries will prove a good stand-by in cases of famine and scarcity, for they are not nearly so dependent upon rainfall for their cultivation as in other parts of Bengal.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The ONE HUNDRED AND FIFTIETH EXHIBITION IS NOW OPEN. —3, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S. Secretary.

HANOVER GALLERY, 47, New Bond Street, W.—EXHIBITION OF WATER COLOURS by Dutch Artists, under the patronage of H.R.H. the Duchess of ALBANY; also Works by Rosa Bonheur, Corot, Troyon, Dupré, Diaz, Daubigny, Isabey, Cazin, Rousseau, Madrazo, Courbet, Millet, &c.

ROLMAN HUNT'S NEW PICTURE, 'MAY MORNING ON MAGDALEN TOWER'—Open daily, 10 to 6.—Admission, 1s.—GAINSBOROUGH GALLERY, 25, Old Bond Street, W.

THE ROYAL ACADEMY.

(Third Notice.)

AMONG the remaining landscapes in Gallery III. may be mentioned *The Approach* (202), which illustrates grey weather with homogeneity and veracity. The picture, which is by Mr. W. J. Laidlay, hangs too high to be properly seen.—*Salvage* (203), one of the fine sea pieces of the season, is by Mr. F. Brangwyn, and shows a tug hauling through a sea the colour of slate a derelict brig with the tattered sails on her masts pointed to the wind, and both rolling slowly in the swell of a far-off storm. A grey and greenish light gives character to the view, and the work is broad and masculine.—Mr. MacWhirter's *Highland Bay* (204) is decidedly telling, a capital study of colour and light. The sky, however, is spotty.—*Sunset and Evening Glow* (223), by Mr. T. M. Hemy, a good coast piece, looks bright, and is clear.—Mr. Y. King's *Derbyshire Dale* (227), an inland limestone cliff in open daylight, a bright meadow and its limpid stream, is charming in all respects except that it is five times too big.—That it is much too big may likewise be said of Mr. P. Graham's mountain picture called *Morning Mists* (238). As a clever sketch on a large scale this picture embodies the best and most attractive elements of Mr. Graham's art.—*The Fleecy Charge* (275) of Mr. T. S. Cooper seems to belong to quite another art than Mr. Graham's. Labourled, bright, and, like porcelain, cold and opaque,

exquisitely though somewhat mechanically finished, it lacks the homogeneity, richness of colour and tone, that prevail in the characteristic Scotch landscape, where nearly everything is loose and few parts are definite.—Mr. V. Cole's *Autumn Morning* (267) is undoubtedly the best work the painter has exhibited for many years, and, as such, does honour to him. Posterity, looking at this picture in the Diploma Gallery, will wonder why so sympathetic an artist did not cultivate his powers and develop them so that he could draw firmly and paint with research enough to reproduce in a workmanlike manner something more than the most obvious elements of a landscape.—*A Gleamy Day*, Picardy (288), is Mr. H. W. B. Davis's bright and clear landscape, made up of trees, water, and meadows in a broad shadow, where some white horses are happily grouped and admirably painted.

In Galleries IV. and V. the visitor will find, besides the pictures we have already noticed, some capital pieces of various kinds. The first is Sir J. Gilbert's study of a glowing Spanish gipsy beauty, which he calls *Don Quixote's Niece and Housekeeper* (317). His touch is, as usual, rather loose, the coloration is that to which Sir John has accustomed us, and he evinces his feeling for character and voluptuous grace.—*Les Enfants de Chœur* (324) of Mr. Yeames shows the interior of a fine French Gothic church, and is a piece of genre such as is often found at the Salon. The light is bright, soft, and clear, and the colour agreeable. The building is striking and picturesque, and the procession of boys in scarlet and white, led by acolytes swinging censers, and attended by the self-important *suisse*, is pretty. Besides this Mr. Yeames exhibits a portrait of *F. W. Gundry, Esq.* (382), erect in a black coat on a red ground, and a water-colour version of his view of Barnard's Inn, London, entitled *The Law's Delay* (1350), containing figures of a lady consulting her counsel. It is neatly and carefully finished. None of these works, however, is important enough to be up to the level of Mr. Yeames's usual contributions.—*Love at First Sight* (325), by Mr. M. Stone, is the sort of picture that might have been expected by any one acquainted with the painter's only too familiar style. A garden such as he is wont to depict; a damsel of the right sentimental, pretty, and graceful sort, sitting reading in it; a stalwart and elegant young gentleman, accompanied by her papa, a venerable and comely old gentleman; such are the materials of the picture. The design is not very intelligible nor very fresh. Mr. Stone is capable of much better things, and ought not to be content with such work as 'Love at First Sight.'—In *The Morning of Waterloo*, *Napoleon's Headquarters* (332), Mr. Crofts has exhibited a poor design, weakly thought out, of which the execution is slovenly, and the colour neither particularly clear nor particularly bright.—*The Iona Crofters* (344) of Mr. Colin Hunter is unmitigated paint, and as coarse as it is flimsy. *Oban Regatta, 1890* (438), by the same artist, makes the visitor wonder how the bright, pure Scottish sea came to be painted as a wilderness of dirty broken glass. The sea is violently agitated, and has none of that unity of movement which charms observers in the seas of Mr. Hook, or Mr. Brett, or Mr. Wyllie. So crude is the sky that the clouds look like soiled wool without its softness. There are no true shadows, definition, nor light of any kind; and the atmosphere lacks finish, the grading of a truthful aerial perspective, and almost everything that art implies and nature demands.—Mr. W. Small's "*Love laughs at Rain*" (345) is heavily painted, and too obviously betrays little regard to nature. There is, however, a great deal of spirit in the design, even if the motives are trivial as well as stagey.—Mr. W. B. Richmond's *Mrs. A. Mackay* (360) is distinctly that artist's worst

portrait, and is as complete a failure as the *Col. Kitchener* (372) of Mr. H. Herkomer, the most unequal of Academicians. Indeed, No. 372 is deficient in the first elements of fine portraiture, to say nothing of good art, and ought not to have been conspicuously placed. It is so much below the painter's standard that it seems possible the Catalogue may make a mistake in ascribing it to him. Yet no outsider's picture would, if it were so bad, be placed on the line.—*The Ramparts, Walmer Castle* (423), Mr. Perugini's best work, is pretty and excessively polished, somewhat flat and hard, yet bright, studious, and pure. The ladies are marvellously attired, and beautified according to the standard of the Book of Beauty.—Mr. Eyre Crowe's efforts will reinstate him in public favour. He sends three pictures, of which the largest has the most interesting subject, while the smallest is most highly finished. It is called *Writing a Message to St. Helena* (388), an incident in the history of the Empress Marie Louise, who taught the little King of Rome to write letters to his imprisoned father. She sits at a writing table with the pretty, fair-haired child in her lap, and carefully guides his hand over the paper. The boy's earnest expression and the empress's attentive air are good points in a cabinet example more than usually finished. The scene is a library; there are pictures on the walls, and a laureated bust of Napoleon on a pedestal. The second picture represents *The Founder of English Astronomy* (550). The small room is a true portrait of that still existing in Carr House, Hoole, and the rude transit instrument of the period is placed near the green curtain of the window, its uncouth and clumsy supports being conspicuous in the half gloom, and the sheet of paper is duly suspended to receive the luminous image, while athwart the scene pours that narrow ray of light which comprised the dark figure of Venus. The predicted hour fell on a Sunday, when Horrocks was bound to intermit his observations to do duty at the neighbouring church. As it happened, he was able to return home in the nick of time. Mr. Crowe has shown Horrocks entering the room. The action of the observer, the eager eyes and parted lips, his hand lifted in wonder, and his delighted expression, are capitally and sympathetically given. The third picture is a capital portrait of *Sir Joseph A. Crove* (1021).—Mr. Orchardson's *Sir A. B. Walker* (430), life size and seated, is a masculine specimen of official portraiture.—*A Game of "Old Maid"* (444), by Mrs. Stanhope Forbes, children at cards, manifests a valuable, but somewhat uncultivated sense of tone and colour, some lack of the artistic feeling for beauty in every element, an excess of paint, and neglect of that fine quality, surface. Greater care and refinement might have made this a capital picture.

Brook in the Marshes (337) is, according to Mr. T. S. Cooper's wont, hard and polished. Still it is bright, sound, and solid; the distance is fine, and the whole a marvellous work for one born in 1803.—A great contrast to it is the free *Evening* (351) of Mr. P. Graham, a strong, vividly coloured, and loosely touched view of a moorland stream flowing between banks of rich verdure. The sky is glowing, and impressive masses of white vapour roll over the hillsides. Besides being most effective, this picture is sounder than most of Mr. Graham's productions, but it lacks the research all of us desire in a fine work of art.—In *A Resting-Place* (357) Mr. E. A. Waterlow has depicted with clearness and warmth, but not very sympathetically or poetically, an old, abandoned prayer station at the wayside near an ancient German city. The picture is not so good as 'The Misty Morn,' No. 989 in Gallery X.; 'Gathering Vraick,' which is in the New Gallery; or 'The Evening Hour,' No. 1137 in Gallery XI.—Mr. H. W. B. Davis's *West Highlanders* (395), a group of cattle on a rocky plateau, in the background sunlit peaks,

while a rainbow bestrides the waste, is solid, bright, and telling.—"These are Flowers of middle Summer" (460), a beautifully painted group of dahlias in a basket, with roses and a bundle of lilies in front, is so charmingly composed as to tone and tint as to be an admirable example of chiaroscuro, while the freshness, firmness, and freedom of the handling could hardly be better or more appropriate to the subject. The brilliant softness and purity of the local colours. M. Fantin-Latour never painted flowers better. Beautiful as they are, however, he appears in a higher walk of art in the very pure and sober portrait of *Sonia, Daughter of General Yanowski* (1110), which is in Gallery XI.—Would we could give an equal compliment to the late Mr. Long's *Angela Vanbrough* (467) playing on a violin, one of the feeblest portraits in the exhibition!—*Solitude* (482) is Mr. B. W. Leader's landscape of the sun setting behind a group of pines standing in a piece of barren scrub and darkling against the lurid sky. Nothing could be more hackneyed than the motive of this work, which is painted with paint; still it is effective and sure to be popular.

In No. 497, in Gallery VI., the visitor will find a most sympathetic and well-designed work by Mr. R. Hedley, the subject, and, in some respects, the pathetic as well as the technical motives of which were obviously derived from Mr. F. Bramley's 'Saved,' No. 698 at the Academy of 1889, which represented with marked success the rescue of mariners from a storm. In the present case the story is not very well told. The theme seems to be the departure of a life-boatman, to which his sick wife, or mother, consents in the words of the title, "Go, and God's will be done!" The effect, the light and shade, and general coloration are good, but it is a pity Mr. Hedley is indifferent to the value of surface and finish in an otherwise excellent picture.—Mr. W. Gale's elaborate and firmly painted damsel in white, called *The Sheikh's Daughter* (501), is, technically speaking, the exact opposite of No. 497. When Mr. Gale won a reputation with 'Mr. F.'s Aunt,' he painted differently from this.—Mr. J. F. Swinger deserves high praise for the deft handling, good draughtsmanship, and true colouring of *Herrings and Smelts* (509), in which nature is perfectly represented.—If Mr. Kennington had contented himself with a canvas one-fourth the size for *The Toy-Shop* (527), a group of boys at a shop window, his feeling for character would have been equally conspicuous, and his inability to fill considerable spaces might have escaped notice.—The Hon. J. Collier has been unusually successful in delineating *Mrs. H. Coghill* (531) as a whole-length, life-size figure in deep rose-coloured brocaded satin. The attitude is spirited, and there is a great deal of character in the portrait, but the flesh is a little heavy in handling and looks as if it had been laboured.—When designing *Called Home* (546) Mr. Savage Cooper took his false sentiment somewhat too seriously. A poor woman with a child in her arms dies on the snowy pavement of an inhospitable street, and angels attend her. It does not seem to follow that this should happen, and the picture partakes of the weakness of its argument. Here, again, the canvas is five times too big for the subject, its treatment, and the artist's abilities. Why do not hanging committees refuse to place on the walls such ridiculous disproportions between art and canvas?—The same might be said of Miss Wilhelmina Marshall's very big and very tame *Lady of Shalott* (540), looking into the badly polished shield which serves for her mirror.—For another ambitious and big, but tame and incompetent picture we are indebted to Mr. W. H. Margetson, who ought to have known better than to send in *Pygmalion* (554), the picture of a life-size, whole-length statue and the sculptor prostrate at its feet. The execution of the former shows Pygmalion to have been an

indifferent modeller and a bad carver. As a painter Mr. Margetson might have profited still more than he has done by the example of M. Edouard Dantan, who, with the admirable 'Un Moulage sur Nature' in the Salon of 1887, set the fashion for works of this class, and did not flinch from studies of form, tone, light and shade, and chiaroscuro that seem beyond the capacity and, above all, the industry of the majority of English painters. Mr. Margetson has rivalled Mr. Goodall in the largeness of his canvas, but not in the severity of his studies of the nude (see his 'Parthenope,' No. 574). To be ambitious is good, to be laborious is better, but best of all is to let nothing pass from one's hands till it cannot be improved.

In this gallery we find noteworthy landscapes and minor subjects as follows. The bright panorama of the *Isles of Loch Lomond* (515) is by Mr. Goodall, who, like Mr. Wells, seems resolved to justify the boast of figure painters that they can produce as good *paysages* as their landscape-painting brethren. The well-studied reflections of the islets in the smooth water before us, and the general brilliancy of the scene, are enjoyable; but the sky is very inferior, because the clouds are deficient in draughtsmanship and character.—Bright, pure, and noticeable for a sparkling effect and abundance of air, is Mr. B. Hook's *Venice from the Lido* (536).—A *Showery Day* (537) is by Mr. W. Dickson, and is a brilliant, yet sober and serene view of a river and drifting rain clouds.—Mr. P. Macnab painted *On the Way Home* (547), a road and old cottages in glowing twilight, with warmth, truth, and a good effect.—Mr. T. S. Cooper's *On the Cornish Coast* (555) is bright, but hard, stony, and polished; Mount's Bay waves would not know themselves in this icy condition.—*The Dunes of a Bleak North Land* (563), by Mr. A. Priestman, is a most telling and spirited study of the effect of storm on a sandy coast, with cottages standing out on a ridge against the blackest of skies.—*The Field Flowers* (564) of Mr. J. C. Adams seems to us by much his best work. It is a wide view of green pasture strewn with flowers, lines of hills and trees, all well composed, luminous, and airy. The verdure and herbage, although not too bright for nature, are too uniformly green to be true, still less to be agreeable and rich in colour.

One of the most noteworthy of the figure pictures in Gallery VII. is Mr. F. Goodall's *Parthenope* (574), a life-size, completely nude figure of the nymph seated in her cave, a capital example of careful work, soundly drawn and delicately modelled, but without spontaneity or a *raison d'être* for the taking of so much pains, unless it suffices for the artist to apply his knowledge and to find in art its own reward. The face, although agreeable, lacks beauty and spirit; not so the shoulders and bust, which are exemplary in their way; the left leg, and especially the thigh, seem to us too small, while the leg proper is not quite truly foreshortened; the carnations, as is frequently the case with Mr. Goodall's flesh-painting, are deficient, speaking generally, in the golden underhues and roses.—*Napoleon's Peril at Brienne-le-Château* (584), one of the best military pictures of the year, is by Mr. R. Hillingford, tells the story dramatically, and is well arranged. It is a pity the painter's touch is not firmer; his tints are rather dirty.—The late Mr. Long's *Mrs. Lampson and Children* (594), two life-size figures seated on a bench, a child looking over the back of the seat, shows more spirit than usual, but the execution is only superficially clever and artistic. It is hard to say why the eyes of the younger sitter were not correctly drawn; the figures want solidity and sound drawing and modelling.—It is a pity an executant so clever as Mrs. H. Rae and a designer so well versed in the attractive conventions of the studios did not reject so hackneyed a theme as that of *La Cigale* (664), which in her picture—as in Paris, where the

subject is a nuisance and a threadbare excuse for painting a courtesan in trouble and contrasting tender female flesh with bitter cold and snow—presents nothing fresh or strong, nor even a new enforcement of a venerable moral. The model in view crouches at the foot of a tree, and much is made of her "fine eyes," while her lute is, in the approved fashion, slung at her back.—Mr. Normand's *Saul and David* (667) has not gained strength by quoting that "mighty lyric," Mr. Browning's 'Saul.'

The *February* (567) of Mr. T. E. Mostyn looks tender and true to nature, but it hangs too high for criticism.—Another *February* (589) is by Mr. J. L. Pickering; a well-painted meadow deserves attention.—In Mr. Colin Hunter's *By the Deep Sea* (593) the execution is coarse and the pigments are thick and opaque.—To quote other views of art and nature do we owe Mr. MacWhirter's *Florence, from San Miniato, Evening* (620), a delicate panorama, full of light softened by rising vapours, decidedly acceptable for its colour, harmony of tone, and homogeneity. The prospect is from the terrace of the convent, looking down upon the city, its cathedral, many towers and multitudinous roofs. This picture, despite its tenderness and good colour, is not without a suspicion of paint.—No landscape in the Academy is more fresh and welcome than Mr. Adrian Stokes's *Through the Morning Mist* (645), notable for breadth, softness, and good colour. The horseman on a white pony is most harmoniously introduced. The warm air is saturated with vapour, through which the pale sun just makes himself visible. This picture is inferior only in its subject (a piece of waste ground with a pool in front) to the painter's beautiful contribution to the New Gallery.—We may conclude our notes on this gallery with praise for the tenderness and delicacy of the air and colour of Mr. V. Davis's *Good-bye, Summer!* (663) a charming vista of a mist-laden stream in the calm, soft, grey light of a still autumnal afternoon. A faint flush fills the air; scanty yellow and red foliage, waiting to take leave with the first breeze, lingers on the branches of the trees; a swan floats silently near the faded flags, and seems as motionless as they are.

THE SALON OF THE CHAMPS ÉLYSÉES.

(Second and Concluding Notice.)

M. HENRI LÉVY (*Eurydice*, No. 1057) has not been happily inspired this year. The subject which he presents to us is a scene of trouble, and is cold and gloomy in tone. The Angel of Death, descending from heaven, has just thrown himself on the inanimate Eurydice, and seizing her in his arms is about to carry her away. Orpheus, on his knees, stretches out his arms towards her; his face is well drawn and coloured, but the other two figures are absolutely disagreeable in drawing and tone. The whole work fails to express either reality or poetry.

Nymphe Chasseresse (996) of M. Jules LeFebvre is also faulty, in my opinion. It represents the nude figure of a woman leaning upon a large bow, the body slightly thrown back, and the bend of the legs forming an arc, one foot being placed upon the fawn which the arrow of the huntress has just brought down. This pose, ungraceful enough in itself, is not redeemed by elegance of contour or firmness of touch. The master shows to better advantage in a portrait of a gentleman (*Portrait de M. A. B.*, 997), a beautiful painting, but to my thinking a less bold and large composition than a similar portrait exhibited last year by the same artist.

Printemps Fleuri (930) of M. Franc Lamy is of the nature of decorative art. In last year's Salon he exhibited a group of naked female figures in an orchard; this year he places them in a park. They are disporting in a long avenue, where the turf is enamelled with flowers, and peacocks strut to and fro, displaying their feathers. The sunshine filters through the

foliage upon the scene, which is touched with a light hand and in somewhat brilliant colours.

M. Dawant has renounced all large compositions; he has painted in very small dimensions the interior of a church (*Fin de Messe, Einsiedeln*, 447). Two women in the peasant costume of the Canton Schwyz are crossing the church; others still remain kneeling in the aisles; the nave, of very simple architecture, is painted in a strong and natural manner. The figures are firmly drawn, and handled with some spirit.—There are two excellent examples of M. François Flameng. One is the portrait of a lady (*Portrait de Madame P.*, 620), full length, very lifelike and pleasing; she is painted in a grey satin dress, very smooth and soft. *Baptême dans la Basse-Alsace* (619) is a popular subject, rendered with fidelity and justice. Some women leaving a church follow an upward road, below which lies the town, while a mountain landscape fills the background. The setting sun gilds the roofs of the houses, and the hills are shrouded in a transparent mist. There is considerable poetry and charm in this picture, which presents at the same time the solid qualities of vigour and precision.

M. Clairin, in *Espagne, 1523: Guerre du [sic] Comuneros* (358), has grouped a number of Spanish women of the sixteenth century in the interior of a church; they are in mourning, and in various attitudes of prayer. They are the widows of those chiefs who fell in the battle of Villalar defending the liberty of Spain against Charles V. Their black headdresses and high collars, like the wings of bats, give them an almost grotesque appearance; each is exactly like the other, and the painter has given to them all a family likeness with Sarah Bernhardt, whose portrait he exhibited some years ago. The picture shows a straining after originality which is carried to the verge of affectation.—M. Émile Adam, *Soir d'Été* (6), shows us a river bordered by willows. A peasant woman who has just filled her water-cans stops on her homeward way to exchange a few words with a couple of neighbours upon the opposite bank. The principal figure is not devoid of life and movement, and there is a certain poetry in the sunset effect which gilds the landscape in the background; but the whole picture is heavy and without much relief, belonging rather to the domain of illustration than to that of painting.

Les Jeunes Boeufs (448) of M. Debat-Ponson is in quite a different style. A peasant is arduously driving a furrow in heavy ground; two red bullocks draw the plough, and a young woman walks in front, holding the reins. The scene is full of real life, without pretension to any melodramatic effect; it is cleverly grasped and well executed, in a frank and simple fashion, and with an effect of light filtered through a morning mist particularly real and truthful.

M. Chigot, on the other hand, has attempted a melodrama in his *Perdus au Large* (350). Between two immense waves, which show a glimpse of the horizon reddened by the setting sun, a fishing boat tosses to and fro; two sailors and a lad who are on board have abandoned her rudder, and are casting a corpse into the sea. The faces are clever pieces of painting, but the ensemble of the work is heavy, and does not express any great emotion.—The portrait of a lady exhibited by M. Benjamin-Constant (*Portrait de Madame Benjamin-Constant*, 110) is one of this artist's best examples. He has painted his subject in a very simple costume—a low black velvet dress without any jewellery; the pose is natural, the expression lifelike, painted with a broad touch, and in true and harmonious colours.

Among the portraits I notice *Portrait de Madame R.* (844), by M. Humbert; *Portrait de M. Gérôme* (394), by M. Cormon, a very true, though somewhat dry composition; the portrait of a young girl, *Travail* (89), by Mlle. Beaury-Saurel, full of charm and elegance;

and the last work of Chaplin, *Portrait de Madame la Comtesse P. de M.* (328), of which there is very little to be said, as this elegant study of a female figure has the usual charm, the usual distinction, and the usual faults of all this artist's portraits.

M. Robert-Fleury has only contributed a very small canvas, *Le Billet Doux* (1412), a pastel in the style of the masters of the end of the last century. A lady in a brown dress and a large plumed hat is reading a letter. She stands beside a table on which is a cage of birds; behind her is a little settee of the time of Louis XVI. The face and the accessories are made of the same importance, and are treated with immense attention to detail, but without much effect. This is a small, unimportant picture, but would make a pretty engraving.—One of the juniors, M. Bellet, seems like M. Ger-vaux, whose picture I have mentioned, to stand out from the crowd. His picture, No. 107, is a bathing scene on the banks of a river, some of the bathers seated or lying on the sand, others standing. This composition leaves much to be desired, and is little more than a study of nude female figures. But there is in it a very true appreciation of form and light and grand colouring qualities.

Religious subjects have completely disappeared from the picture galleries; the State and the city of Paris no longer award prizes for church decoration. A few years back the Minister des Beaux-Arts gave numerous commissions for the decoration of the New Sorbonne, for which were required some interesting scenes by Messieurs Flameng, Chartran, and Lerolle. There is nothing of that sort this year. The Municipal Council is to-day the only considerable purchaser, judging by the number of pictures which it acquires: its example does not seem to be popular. The great scenes of the French Revolution—destined to ornament the Hôtel de Ville—have not inspired the artists whose business it has been to paint them. One is convinced of this in looking at M. Laurent's picture. The decorations for the Mairies have been equally uninspiring to our artists. *La Jeunesse, la Famille, Dyptique* (1663), of M. Vimont, and *Suffrage Universel* (220) of M. Brantot are two specimens of municipal and secular art consecrated to the glorification of the "quatrième état," of which M. Clemenceau has lately inaugurated the existence, and which already boasts some admirers. In the 'Suffrage Universel,' which is destined for the Commune des Lilas, the mayor, presiding at the electoral bureau, receives the vote of an artisan with that obsequious deference which two hundred years before he would have shown in presenting the keys of the city to his sovereign.

Following the same train of ideas, M. Bordes has painted under the title of *Le Laminier* (188) some metal workers at a forge. A picture strikingly similar to this occupies the place of honour in the room of the Hôtel de Ville in which the Municipal Council receives the delegates of workmen's societies of France or other countries. The result of this tendency is to produce works which, instead of presenting scenes of popular life, with all their details of reality carried out with vigour and movement (in the manner of Rembrandt and the great Flemish and Dutch masters), show only the new school of official art in all its commonplace insipidity.

The foreign painters who exhibit in the Salon des Champs Élysées become every year more numerous. M. Michelena in *Penthésilée, Combat d'Amazones* (1181), has contributed a grand composition, notwithstanding that it is confusing and involved in drawing, heavy and violent in execution.—Mr. Jameson shows us in *Le Viatique* (865) a fisherman's cottage, through whose open door we see the priest at the side of the dying; a group of sailors, women, and children kneel in the doorway. The painting is vigorous, though sombre in tone and uncertainly lighted.

M. Melida sends a charming canvas, *Une Communion de Religieuses* (1155). An old priest, habited in robes of a violet shade, leans over a row of kneeling nuns, whose dresses are of yellowish colour, relieved by white coifs and long black veils. The figures and face are well modelled, and there is a true sentiment of colour throughout the whole picture.—Mr. Ridgway Knight made a success with the picture which he exhibited a few years ago—two young girls on the bank of a river calling the ferryman. This year, under the title of *Les Amies du Berger* (902), he shows the same people in the same landscape, the same river with its wooded islands somewhat shrouded in a morning mist, the same grass wet with dew, only the two young girls have crossed the river, and the ferryman with a crook across his shoulders is keeping the sheep. This rustic idyl speaks for itself in a light and pleasant manner, but it has not much vigour or éclat.

Miss Anna Nordgren has treated in quite a different fashion a very similar scene, *Quand on est Jeune* (1243). A young girl in a kitchen listens, as she wipes the dishes, to the declaration of a lover who addresses her with an honest and serious air. The faces are rather dark, against a sombre and shadowy background—belonging to that school which M. Israël has rendered fashionable, and which "sacrifices to feeling both design and light."

M. Kowalski is of the opposite school, which seeks to express reverie and calm by depicting its subjects without a uniform atmosphere, without shadows, and with entirely flat colouring. It is thus that he shows us *Printemps* (906), three young girls in long white garments, picking flowers in an orchard, of which the grass and foliage wears the green, almost yellowish tints of the very earliest growth.—The same note is struck in M. Dessar's *Jeune Mère* (501), a woman in a white dress, beside a white cradle, in a white room, where the daylight is filtered and almost discoloured by passing through a white curtain.

The school of landscape painting is less rich than in past years. *Une Source, le Soir* (648), of M. François is a classical landscape of artificial, not simple nature. One recognizes all through the touch of the master, but the execution is heavy and the effect cold.

M. Harpignies exhibits *L'Aurore* (806) and *Le Couchant* (807), conventional landscapes, very sunny and brilliant in execution, but not giving any impression of reality and life.—M. Bernier gives us *Une Ferme, Bretagne* (126), and *Un Soir, Bretagne* (125). The first of these little pictures is rather heavily composed, and is wanting in interest. I greatly prefer the other canvas, a grassy road under old oaks, by which the cows are returning from pasture. It leaves a most vivid impression, and the light effects are delicately rendered.—M. Balouzet gives proof of a real talent and great feeling for colour in *Soir d'Octobre, Loire* (64).

M. Quignon has abandoned his usual harvest scenes for *Les Regains* (1363), but this picture recalls too much his 'Blé Noir' of two years ago. It repeats the effect of morning light coming from the back of the canvas, which is occupied by a cottage and some trees, and covering a large field with a pale glow.—M. Péraire in his *Sarrazins en Fleurs, Bords de la Loire* (1289), and M. Dufour in *Le Pont St. Benézet à Avignon* (549) give us similar morning effects, but they are altogether sad.

M. Zuber, *Fin de Saison, Barbizon* (1729); M. Yon, *Marais de la Somme, à Longpré* (1722); M. Pointelin, *A l'Orée d'un Bois* (1335), have sent pretty landscapes which differ in no wise from those which they have previously exhibited.—Looking at M. Bertrand's *Sous les Pins en Provence* (140) one might fancy oneself before M. Benouville's picture of the Mediterranean which was in the Salon two years ago. The open-air school has not given all that it promised us. There is a certain monotony in all its work. It

is affected, perhaps, by the season of the year which its votaries have to choose in order to obtain an unvarying light; but it is also caused by the complete absence of *parti pris* which eliminates all originality from their pictures.—I make an exception in favour of M. Albert Girard, whose two very pretty landscapes are in a particularly just and pleasing style, *Le Lever de Soleil* (715) and *La Rosée* (716); and M. Tattégain, who has this year abandoned the temptation of big, sensational pictures, to offer us the *Vérotières au Petit Jour* (1561), women dredging at the edge of the sand whence the waves have retired—a most original effect of morning mist upon a wide, bare shore.

Very little space remains to me in which to notice the sculpture. It seems on the whole to offer fewer examples of the good work which has rendered other exhibitions so remarkable in this line. The absence of Paul Dubois and of Guillaume makes itself felt. It is the last time, too, that we shall meet Chapu here. His final exhibit, *Madame la Princesse de Galles* (2369), is a work of rare delicacy. The princess is in full dress, and is seated, with one arm resting on the arm of a chair, in an attitude full of natural grace. No one could render better than Chapu the regal elegance and the charm of expression which his model possesses, and this marble statue of the princess will complete that exquisite series of female figures which holds the first place in the work of the master: 'La Duchesse d'Orléans' in the chapel at Dreux; 'La Jeunesse' offering before the bust of Regnault the golden wreath of immortality; and 'La Fidélité,' seated at the foot of the statue of Berry in the Palais de Justice.—The *Diane of Falguère* (2498) is an elegant and stylish piece of work, a little inferior, to my taste, to his 'Jumon' of last year. The position of the statue is rather affected, and the foreshortened arms have rather a disagreeable effect.

M. Mercié exhibits a group, *En Pénitence* (2742), which is of no special importance. A nymph has just taken from a child faun his pipe, for which he prays on his knees. A little lion cub, which is rolling on the ground near by, balances the figure of the child. The whole is pretty, but not up to the usual work of M. Mercié.—Two figures of women seated in Alsatian costume, one of which symbolizes grief for a lost country and the other personifies Hope, *L'Alsace et la Lorraine se réfugiant au Pied de l'Autel de la Patrie* (2256), have been executed by M. Bartholdi for the monument which Ville d'Avray has raised to Gambetta. The figures are beautifully designed and magnificently carried out.

F. DUVAL.

NEW PRINTS.

MESSRS. BOUSSOD, VALADON & Co. have sent us an artist's proof on vellum, with the *remarque* (a sickle and ears of corn), from a plate etched by M. C. Waltner after M. J. Breton's famous picture 'The Eve of St. John,' representing stalwart Breton women dancing round a blazing fire placed in a field near their village. The subject illustrates an immemorial custom among Celtic races, which not very many years ago survived in Cornwall and West Devon as well as in the north of England and in Ireland. The custom, which included leaping over as well as round the flames of the "bonfire," has been referred to the Roman Cerealia, the heathen gods of Scandinavia, the Druids, and many other sources more ancient still, and comprised gathering of fern seed, and, in France proper, the beating of brazen vessels. Brand collected copious details on the matter. The etching justly reproduces the passionate movements and varied expressions of singers of that appropriate salutation of the Baptist which is well known in France. That impression of intense heat in the air, which the picture conveyed to perfection, is preserved in the print, than which nothing finer can be looked for.

We are indebted to Messrs. P. & D. Colnaghi for an artist's proof of a mezzotint engraving by Mr. T. G. Appleton, after Romney's portrait of Lady Austen as 'Lavinia,' to which we referred the other day, giving part of its history and the lady's. It is a very beautiful print, instinct with that modesty and grace the painter excelled in depicting. The lady looks with downcast eyes to our left, and in one hand folded over the other arm holds a few stalks of lavender and corn. Her ringlets, partly caught under a pretty cap, fall on her neck, and in their graceful lines add to the daintiness of the features they enclose. It is a capital mezzotint, and deserves the admiration of critics and collectors. The subject refers to Thomson's 'Autumn' in a passage we have quoted from that poem.

Messrs. Frost & Reed have published an etching by M. Gaujean after Lawrence's celebrated group of the Countess Gower and the Lady Elizabeth her daughter, subsequently Duchess of Argyll. The fair matron was Harriet Elizabeth Georgiana, third daughter of George, sixth Earl of Carlisle, and sister of Lady Dover; of the last Lawrence likewise painted a fine portrait. S. Cousins produced a masterly mezzotint of the group. For an artist's proof on vellum, one of two hundred signed impressions of M. Gaujean's etching, we are indebted to the publishers. It is a gem of delicate and learned workmanship, extremely brilliant, firm, and pure, and a just version of the picture at large. Although the face of the matron before us is not exactly the same as in Cousins's plate, that of the child is identical in both. Undoubtedly the etcher referred to the mezzotinter's work, and the prints are comparable in value. We could not pay the new plate a higher compliment. The Countess Gower, afterwards Marchioness of Stafford and Duchess of Sutherland, was the Queen's friend and Mistress of the Robes. Earl Gower paid Sir Thomas 1,200 guineas for this picture, which was No. 114 at the Academy in 1828.

'A Visit to Æsculapius,' Mr. Poynter's masterpiece, now in the Chantry Collection at South Kensington, is a picture creditable to any school of art, and one of the finest examples of the highest grade in English design. Accordingly we rejoice to get from the Berlin Photographic Company an "artist's proof" on Japan paper which fairly represents it in photogravure, and although it is a little black and opaque in parts, and there is not sufficient differentiation of the tones of the flesh of Venus and her attendants from the architecture and foliage surrounding them, it will serve to remind the purchaser of the general character of the original. The nudities are rather "cut up," and the clearness of the flesh painting, one of the charms of nature and the picture, is marred by the somewhat opaque shadows upon the figures. The face of Venus suffers from this defect, while the shadows of the ilexes and the architecture, the mighty Greek Doric shafts included, are rather dense, if not sooty. The stately goddesses retain, except for this shortcoming, most of the refinement, beauty, and dignity of the original; and every well-studied element of the picture, from the sculptures of the portal of the temple and the fluttering of the doves to the genial humour of Æsculapius's smile, is preserved.

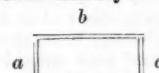
NOTES FROM ROME.

THE temple of Venus Erycina, built at the expense of L. Porcius Licinus to fulfil a vow made during his Ligurian expedition, was dedicated by his kinsman L. Porcius in the year 572 of Rome. Livy, Strabo, and Ovid describe it as a graceful structure, surrounded by a portico, and located outside the Colline Gate, at the head of the gardens of Sallust. Hence its later denomination of Venus Sallustiana. It must have shared the fate of the gardens, ruined and burnt down by Alaric in August, 410; still a vague recollection of its former existence can be traced even in the darkest Middle

Ages. A document of the twelfth century, edited by Marini, mentions the *hortus Veneris* in the neighbourhood of the Porta Salaria, a name allusive both to the temple and to the gardens of Sallust.

Towards the middle of the sixteenth century Gabriele Vacca, father of Flaminio, the annalist of Cinquecento excavations, discovered the remains of the temple in his vineyard by the Porta Salaria (the Vigna Verospi of last century). Ligorio, Panvinio, and Flaminio Vacca himself have left a detailed account of the discovery, with plans and sections, from which we gather that the structure was circular in shape, with a peristyle of sixteen fluted columns of *giallo brecciato*, of the composite order, the shafts being 13 ft., the capitals 2 ft. high. The cella was ornamented with niches and columns of diaphanous alabaster, and the pavement was inlaid with crusts of porphyry and serpentine.

The Vigna Verospi having been incorporated at a later period with the Villa Ludovisi, and this latter destroyed in 1887 to make room for a new quarter of the city, we hoped to be able to rediscover at least the foundations of the temple, and mark their exact place in our archaeological maps. The financial crisis in 1889, by which public and private enterprise was brought to a standstill, even in this Ludovisi quarter, patronized by millionaires, leaves no room for hope; still, thanks to the enterprise of professors Visconti, Petersen, and Benndorf, I have to register a discovery relating to this temple, the importance of which will be fully appreciated by students of antique art in general, and of Greek archaic sculpture in particular. In 1887, when the excavations for drainage and house building were approaching the supposed site of the temple, a marble "parapet" was discovered, shaped in this way:—



It is cut out of a single block of Parian marble, 1.40 m. long, 0.68 m. wide, 1.10 m. high, and 0.11 m. thick, and shaped like the back of a bench or throne. The inner surface is plain; the outside is ornamented with three bas-reliefs: (a) a veiled female figure in the act of burning incense, (b) a naked female figure in the act of playing the double flute, both sitting on a pillow or small mattress; (c) a young female figure emerging from the water with the help of two attendants, the whole group being designed and modelled in almost geometrical symmetry. See the facsimile published by Comm. Visconti in plates xv.-xvi. of vol. xv. of the *Bullettino Archeologico Comunale*. It was thought at the time of the discovery, first, that this singular piece of sculpture was not archaic, but *archaistic*, viz., a work of imitation; secondly, that the bas-relief represented a scene of initiation to the lesser Eleusinian mysteries (*τὰ μικρὰ μυστήρια* of Polyenus) on the banks of the Ilissus, near the hamlet of Agra. Petersen has given a more satisfactory explanation. He considers the piece as belonging to the throne on which the statue of Venus Erycina or Sallustiana was seated, and explains the central bas-relief (b) as the birth of Venus; the side ones as personifying the sacred (a) and profane (c) love. The sculpture is a true and genuine archaic masterpiece. Further investigation has led Profs. Petersen and Benndorf to the discovery of the statue itself—at least, of the leading portion of the statue of the goddess. It is a colossal head, of archaic workmanship, found in the same gardens of Sallust, and kept in the Ludovisi Museum. This wonderful marble (No. 20 front room, in the old catalogues) has been described by Emil Braun as a "head of Juno in the old style"; but the youthful, smiling expression, the gleam of loveliness which beams from the lips and from the eyes, even the arrangement of the hair, point to a goddess less severe and

more fascinating than Juno. Prof. Petersen has caused a restoration to be made in plaster of the figure and of the throne, and the two fit together most perfectly. There is no doubt that we possess in this "unique work a really genuine divine image of the primitive age, which affords us a glimpse into the earliest stages of the national religious development of the Greeks" (Braun, 'Ruins,' p. 360),—in other words, that we possess the very statue worshipped in the temple of Venus Erycina since its foundation in the year 572 of Rome.

Before the construction of the bridge of M. Æmilius Lepidus (Ponte Rotto or Ponte di S. Maria, destroyed by the engineers of the Tiber in 1886) there was but one line of communication between Rome and the Janiculum, and the lands of the Etruscan Maremma. It crossed the Tiber over the Sublician bridge, and crossed the ridge in a straight line, the gradient being necessarily very steep and precipitous. Raffaele Fabretti, who saw the pavement of this old road near S. Cosimato and in the villa of the Marchese Nobili, describes it as showing a steep incline, and as running between two lines of tombs. Half way up the hill there was a square grass plot, lined with stone cippi, bearing the following inscription: "This spot is sacred to the crows." The crows show a partiality for the Janiculum up to the present day, and every evening we can see masses of them repairing to their favourite haunts, the pine groves of the Villa Pamphily. The importance of this road ends with the sixth century of Rome, when the new bridge was thrown across the Tiber. The road, which is now named the Lungaretta, was then traced by Æmilius Paulus, in correspondence with his bridge, across the low lands of the Transtevere. These low lands being often inundated by the river, and always kept damp by numerous springs issuing from the foot of the Janiculum (the Aqua Corsiniana, Septimiana, &c.), the builders of the road were obliged to raise it on arches, through which the expanding waters could have free play. Portions of this viaduct have lately been discovered under the Piazza di S. Crisogono, between the church and Palazzo degli Anguillara. It rests on piers 6 m. wide, 2.25 m. thick, the diameter of the arches being a little over 3 m. It is built of blocks of red tufa, well squared and joined together without cement. This specimen of Roman engineering of the sixth century can be compared, not in size, but in solidity and beauty of construction, with the Ponte di Nono built by Sulla at the ninth milestone of the Via Prenestina.

The fears entertained in artistic and scientific quarters about the safety of some of our monuments and works of art in consequence of the explosion of Thursday morning, April 23rd, have been proved unfounded—at least, to a certain extent. Monumental Rome had, however, a very narrow escape, and it would be better not to tempt Providence and try the experiment again. One of the most serious casualties has been in the church of S. Sabina, on the Aventine, where the doors carved in cedar or cypress wood, a work of the fifth century, unique in its kind, have been wrecked. The panels, representing scenes of the Old and New Testament, in a style bearing a strong resemblance to the diptychs of the decadence, are all safe, but the framework has sustained serious injuries. The doors are broken in fourteen pieces. One of the frescoes of Bonfigli in the Conservatori Palace has also been injured, a piece three feet square having been detached from the wall. In the church of the Araceli a glass window has been shot against the side wall of the chapel of S. Bernardino da Siena, scratching slightly one of the admirable frescoes of Pinturicchio. In the basilica of S. Paolo fuori le Mura the stained-glass windows, with full-length figures of apostles and saints, have all been blown to atoms. They represent a loss of 6,000*l*. The stained-glass windows on the stairs

of the Vatican Palace, in the apse of St. Peter's, and in the church of S. Maria sopra Minerva, have met with the same fate. These last, at all events, are only pecuniary losses, the windows being of modern and not always successful work. The only good specimens of ancient painted glass in Rome—the windows of Claude and Guillaume de Marseille in the choir of S. Maria del Popolo, executed by order of Julius II. and representing events in the life of the Virgin Mary—have sustained no injury. The prompt and energetic action taken in this unlucky event by our Minister of Public Instruction, Senatore Pasquale Villari, gives us the security that not only the damage will be soon repaired, but that we shall be protected from the repetition of such appalling calamities.

As students of physics and meteorology seldom have the opportunity of experimenting with 265,000 kilos of gunpowder, it may interest your readers to know what results have been gathered by men of science from this colossal blast.

A kilo of gunpowder is said to develop in exploding 216 litres of gas; therefore 57,000,000 litres were developed from the Polveriera di Vigna Pia. The power of this mass of gas was such that it could have raised to the height of 450 metres a weight of 117,000 tons.

Although the powder magazine was located in a hollow between the hills of Vigna Pia, Monte Verde, and Pozzo Pantaléo, and the main force of the explosions was thus directed upwards, the pressure of the air has been felt equal everywhere—on the tops of the Gianicolo as well as in the deep recesses of the Tre Fontane—and it has acted with equal energy on flat and vertical surfaces. Gates, secured with heavy bolts and doubled with sheets of brass or iron, have been blown open in the Lateran and at S. Saba; and the same effect has been felt even in shut and covered places. Thus, at S. Paolo fuori le Mura, the pressure of the air penetrating through the gaps of the broken windows was strong enough to break into splinters the heavy glass doors of the four chapels of the transept.

The action of the blast manifested itself in two ways—by an earthquake and by an air-wave. The vibratory movement of the earth travelled with greater velocity than the air-wave; so much so that the shock was felt in the city and the suburbs several seconds before the report was heard. Flower-pots, *bibelots*, lamps, and bottles were upset in closed rooms protected from any inrush of air. The blast set the barometrical column in violent motion, beginning with a pressure wave of 204 kilos per square metre, followed by a counter wave of suction. The first was marked by an increase of 14 millimètres in the barometer, the second by a decrease of $14 + 11 = 25$ millimètres. The power of suction of this last wave was such that 90 per cent. of the windows have been blown not inwards, but outwards, the fall of broken glass in the streets wounding some three hundred passers-by. The movement in the barometric column lasted sixty-six seconds. It is believed that one-third only of that prodigious mass of gunpowder had time to ignite; the greater portion was blown up bodily, its explosion taking place gradually. Granules of powder have been collected as far as Ponte Milvio.

I myself found a charred piece of an ammunition box in a field two and a half kilometres from the Vigna Pia. The report was heard and registered not only at Subiaco, Viterbo, and Anagni, but also at Caserta, Ischia, and Pesaro, at a distance of more than two hundred miles.

RODOLFO LANCIANI.

SALE.

MESSES. CHRISTIE, MANSON & WOODS sold on the 15th and 16th inst. the following, from various collections. Drawings: F. Tayler, A Hawking Party, 65*l*. B. Foster, A Sussex Cottage, with children, 69*l*. J. M. W. Turner,

Père La Chaise, 92*l*.; The Convent of Santa Saba, on Mount Sinai, 53*l*. T. M. Richardson, An Italian Lake Scene, 54*l*. T. S. Cooper, Cows, Summer, and Sheep, Winter, 63*l*. S. Prout, Interior of Chartres Cathedral, 105*l*. Pictures: G. Morland, Washing Day, 147*l*. G. B. O'Neill, The Visit to the Armourer's, 115*l*. E. Verboeckhoven, Ewe and Lambs, 105*l*. E. Nicol, "Achone: and what will I do?" 199*l*. B. C. Koekkoek, A Wood Scene, with cattle, 173*l*. E. Frère, A Dame's School, 105*l*. D. Maclise, Scene from 'As You Like It,' lawn before the Duke's palace, 262*l*. T. S. Cooper, Sheep, on the South Coast, 147*l*.; Cattle on the Bank of a River, evening, 157*l*. T. Faed, Highland Mary, 131*l*. F. Goodall, Pyramids of Ghizeh, subsiding of the Nile, sunrise, 162*l*. E. Long, Begging for the Monastery, 157*l*. R. Ansdell, Washing Sheep, 126*l*.; The Final Struggle, 105*l*. W. Müller, A View near Tivoli, with peasants and sheep on a road, 262*l*.; A Dutch River Scene, 136*l*.; An Interior, with figures, 157*l*.

Fun-*Art* Gossip.

THE death, of pneumonia following severe influenza, of Mr. Edwin Long, which occurred on the 15th inst., leaves a gap in the ranks of the Royal Academicians which may be difficult to fill. Whether it would be desirable to fill it is a question to which there will be more than one answer—answers which will depend upon the view taken of the fact that Mr. Long, with but a small portion of his forerunner's power, elected to succeed the late M. Gustave Doré in the rôle to which that eccentric genius condescended in his later years. Mr. Long was born, we think, at Bath, where his father was an artist, and he began to exhibit at the Academy in 1855. Since then he was a very frequent, if not a constant contributor to the Academy, and occasionally his works appeared at the British Institution and Suffolk Street. In 1875 he was elected an A.R.A., and in 1881 an R.A. His works are very numerous, and rely for their popularity upon a sentimental elegance, highly acceptable to those who, in art matters, do not look deep or high. His archaeology was as graceful as his aims in design, if not more profound or sincere. The subjects he affected and his manner of treating them are too well known to our readers to require comment or description; many of them have been engraved, and, owing to the artist's tact in dealing with *chiaroscuro*, they often gained by being translated into black and white.

A few years ago the artistic world, not less than the public at large, was attracted by the unusual spirit with which Mr. J. Charlton made his *debut* in certain pieces of great merit, representing military subjects with vigour and a real sense of what art could achieve and what it could not. It was observed that he did not select the obvious themes which battle-fields offer, the meeting of vast bodies of men, such as charging hosts of cuirassiers and regiments at bayonet thrust. In these delineations confusion generally reigns, and smoke supplies half the rest. Mr. Charlton understood that the experiences, efforts, and sufferings of individuals were better adapted for painting than great masses in close conflict, the pathetic effect of the latter being weakened by diffusion among numbers, while the pictorial treatment was far more difficult in what is complex and indirect than in simple and direct methods of appealing to the sympathy of the spectator, upon which, after all, art must needs rely. When he painted, with abundance of energy, a group of riderless horses flying from a battle-field, and arriving breathless, terrified, and dying of thirst, at the bank of a river they dared not cross, students recognized the strength of the artist and a novel manner of dealing with military tragedy. Géricault, M. Schreyer, and Meissonier have looked at war

from a similar point of view, and designed some capital works in accordance with it; but, in England at least, a battle was, till then, usually a battle, or sort of set piece, comprising scores of commonplace actions, which were not even combined so as to form incidents on which the mind could concentrate itself. The incident in his recently finished picture of 'Comrades' is simple and direct, and illustrated by a half-life-size group of a Lancer (whose warm dark grey *karkee* uniform shows that he is on Indian service) and his somewhat gaunt horse. The soldier is retreating from a lost battle-field, and, faint and weary, has dismounted to rest against a rock by the roadside, while his patient companion stands near with drooping head and tail. The gloom of the landscape, the heavy atmosphere, and the ruddy glare of sunset firing the horizon, and betokening storm to come, are in keeping with the figures of the man and steed. Of the two the latter is the better designed. Both are capably painted, and drawn with a spirit which Vernet himself, of whose work the picture reminds us in more than one respect, would not have failed to admire. Mr. Charlton (one of the many painters whom the gloomy weather and lack of sunlight in London have seriously hampered) has been unable to finish the large commission given him by the Queen to represent the 'Procession of the Jubilee of Her Majesty,' which, nevertheless, he trusts to complete in time for next year's exhibition, when he will ask the Queen's leave to send the work to Burlington House.

MR. THOMAS COLLIER, a well-known contributor of landscapes to the London galleries, who came originally from Manchester, died at Hampstead, aged fifty years, on the 14th inst. The first picture he showed in London was 'On the Llugwy, North Wales,' at Suffolk Street in 1863. Since then he frequently exhibited in the Academy, but chiefly at the galleries of the Institute of Painters in Water Colours, of which he was a member. He obtained the Legion of Honour in 1878, and a Silver Medal of the Second Class at the Exposition Universelle, 1889.

THE death is announced of M. Deck, the head of the works at Sèvres. M. Deck was born at Guebwiller in 1823, and at the age of sixteen found employment at Strasbourg. He subsequently worked at Vienna, but betook himself to Paris in 1847. He succeeded M. Lauth in the management of Sèvres in 1887.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Philharmonic Concert.
ROYAL ITALIAN OPERA.—Production of M. Massenet's 'Manon' in French; 'Les Huguenots.'

If the directors of the Philharmonic Society are wise in their generation they will learn two valuable lessons from the untoward experiences attending the concert of Thursday last week. Firstly, with regard to the acceptance of Signor Sgambati's 'Sinfonia Epitalamio,' it has been thoughtlessly asserted that in the instance of a composer of acknowledged merit his work should be taken without inquiry or examination. This can only hold good in some instances. If a work, say for example a symphony, be specially commissioned, it must, of course, be performed; but such was not the case at present. Signor Sgambati's so-called symphony was a *pièce d'occasion*, written for the nuptials of the Duke of Aosta in 1888, and there would have been no disrespect had the directors requested him to submit the score to Mr. Cowen to ascertain whether or not it was suitable for performance by their society. Secondly, when a foreign composer is invited to conduct one of his works,

the time available for rehearsal of the same should be distinctly stated to him, or the rest of the programme should be formed of material sufficiently familiar to require no rehearsal. Neither course was adopted on the present occasion, and Mr. Cowen most properly declined to conduct Grieg's overture 'Im Herbst,' Goltermann's Violoncello Concerto in a minor, and Berlioz's arrangement of Weber's 'Invitation à la Valse.' The last-named item could well be spared, and the concerto did not suffer much, as the not very interesting accompaniments were well played on the pianoforte by Mr. Waddington Cook. Nor can it be said that the works omitted were unworthily replaced by Weber's 'Oberon' and Beethoven's 'Prometheus' overtures. This, however, is not the point; changes at the last moment are always inconvenient, and might be disastrous. With regard to the 'Sinfonia Epitalamio' there can be no question that it was unworthy of a place in the programme. It is in three sections, denominated, respectively, "In Church," "In the Garden," and "At Court." The first is, of course, of a religious character, and the scoring recalls the style of modern French sacred music. The second is subdivided, the different sections being headed "Popular Festival," "Notturmo," and "Dance of Children"; and the third consists of a "Minuetto" and a "Cortège." The best portions of the work are the nocturne, with its rich scoring, and the stately minuet; but, as we have indicated, it has no pretensions to symphonic rank, and it would be more in place at a promenade than a Philharmonic concert. Moreover, it is so simple in construction and detail that the time spent upon it at rehearsal may be said to have been in great part wasted. Signor Sgambati should have selected instead his Second Symphony, which has not yet been heard in this country. Mr. Frederic Lamond may be congratulated upon his remarkably spirited and powerful rendering of Brahms's Concerto in B flat, No. 2; and Jean Gerardy repeated his marvellous performance of Goltermann's concerto. The vocalist was M. Eugène Oudin, who displayed his rich voice to much advantage in the effective air "An jenem Tag" from Marschner's 'Hans Heiling,' and in Gounod's 'Le Vallon.'

The performance of M. Massenet's delightful opera 'Manon' on Tuesday was a sufficient indication that the work is unsuitable for such a large theatre as Covent Garden. Though there were meritorious features in the production, it was, on the whole, less effective than the English version given by the Carl Rosa company six years ago at Drury Lane. Much of the delicate orchestration was utterly lost, and Signor Mancinelli seldom obtained the necessary lightness and piquancy in the accompaniments. This shortcoming militated seriously against the work, for M. Massenet gains much of his effect in this instance from the airy fancifulness of his scoring. Now that the public has evinced its readiness to accept light opera of a higher class than the Offenbachian school, 'Manon' might gain popularity if presented in a house of moderate size, but at Covent Garden the picture is too small for its frame. For a full description of the French composer's charming setting of the

Abbé Provost's story our readers must be referred to the notice which appeared six years ago (*Athen.*, No. 3003). Mr. Harris has done his best to present the opera in a favourable light, for he gives it with the original French text, and has selected performers conversant with French lyric drama. Three members of the cast on Tuesday were new to London, and as regards two of them report spoke highly. It cannot be said, however, that Miss Sybil Sanderson proved an acquisition, for, apart from an attractive appearance, she displayed no qualifications for the stage of grand opera. Her voice is small, and unfortunately its production is marred to a painful extent by the *tremolo*. Not only are her high notes thin and scratchy, but her execution of ornamental passages, such as she attempted with irritating frequency on Tuesday, shows that she has imperfectly mastered the rudiments of the Rossinian school of singing. On the other hand, the success of M. Van Dyck was far more decisive than might have been anticipated by those who judged of his capabilities merely by his noble presentment of Parsifal at Bayreuth in 1888 and 1889. We then drew attention to his good presence, his powerful voice, and his dramatic intelligence, though expressing doubt as to his fitness for ordinary operatic rôles. As the Chevalier des Grieux, however, he sang for the most part artistically, and his production, if occasionally open to censure, was, generally speaking, correct. M. Van Dyck quickly earned the good opinion of his audience, and he will be gladly heard in other parts. The rest of the characters in 'Manon' are mere ciphers, and it need only be recorded that M. Juteau, the third new-comer, proved himself competent as the fop Guillot, and that M. Dufriche as the adventurer Lescart, M. Isnardon as the elder Des Grieux, M. Ceste as De Bretigny, and Mlles. Pinkert, Guercia, and Janson as the three girls did fairly well.

Not for many years has 'Les Huguenots' been heard under such favourable conditions as on Wednesday night, every part being filled by an artist of the highest rank. Mr. Harris found his reward in a crowded and brilliant audience, and the thanks of his subscribers and the public are certainly due to him for the magnificent presentment of Meyerbeer's masterpiece. The excellence of the performance lay chiefly in the artistic combination, as all the embodiments save one were more or less familiar. M. Jean de Reszke as Raoul, M. Édouard de Reszke as Marcel, M. Maurel as De Nevers, and M. Lassalle as St. Bris constituted a superb male quartet, Mlle. Giulia Ravogli was the best Urbain we have had since Madame Trebelli was in her prime, and Madame Albani, stimulated doubtless by her surroundings, threw more fervour into her impersonation of Valentine than on any previous occasion. Some passages in the first and second acts usually omitted were restored, and the general performance, under the skilful direction of Signor Bevignani, was as nearly perfect as possible. We have yet to speak of Mlle. Mravina, a new-comer from St. Petersburg, who proved herself an agreeable acquisition as Marguerite de Valois. Her voice is pure and sweet in quality, she has an excellent shake, and her personal appearance is ex-

tremely prepossessing. She was in all respects worthy to associate with the other artists, which is giving her the highest praise it is possible to bestow.

Musical Gossip.

AN interesting chamber concert, which at a less busy season would have commanded more attention, was given by Miss Amy Horrocks at the Princes' Hall on Thursday last week. Miss Horrocks is a talented composer as well as an able pianist, and the second part of the programme consisted entirely of her compositions, including a Sonata in G for piano and violoncello, Eight Variations on an original Theme for piano and string trio, pianoforte solos, and songs. She was assisted by Miss Winifred Robinson, Mr. Arthur Dyson, Mr. Whitehouse, Miss Edith Tulloch, Miss Marian McKenzie, and Mr. F. King.

MR. AND MRS. HENSCHL'S second vocal recital at St. James's Hall on Friday last week was very largely attended, but no criticism is required, as the programme consisted of more or less familiar selections.

ON the same afternoon Mlle. Ilona Eibenschütz gave her first pianoforte recital at the Princes' Hall. Her principal solo was Beethoven's Sonata in F minor ('Appassionata'), of which she gave an extremely artistic rendering, recalling in some measure that of Madame Schumann. She was also heard to advantage in Bach's Chromatic Fantasia and Fugue. Though styled a recital, the entertainment was really a concert. Mlle. Eibenschütz took part with Signor Piatti in an excellent performance of Beethoven's Sonata in A for piano and violoncello, Op. 69; Madame Torricelli, the Italian violinist, of whom we must speak on another occasion, played Tartini's Sonata in G minor; and Mr. Braxton Smith contributed songs by Schubert and Handel.

MADAME DE PACHMANN'S recital on the following afternoon at St. James's Hall was well attended, but the programme contained little worthy of note. The remarkably pure, liquid touch which this artist has recently acquired enabled her to give effect to several of Chopin's pieces and others by Raff and lesser composers. Beethoven's sonata, 'Les Adieux,' &c., was played with much refinement and quite sufficient vigour.

CONCERTS were suspended on Monday and Tuesday, and the only performances worthy of note on Wednesday were Herr Waldemar Meyer's violin recital and the concert of the Musical Guild. At the former admirable performances were given of Dr. Hubert Parry's Partita and Schumann's Sonata in a minor, both for piano and violin, Herr Meyer being associated with Mlle. Janotha. The rendering of four of Bach's unaccompanied movements was careful, if not very brilliant. Mr. Edwin Isham displayed an excellent and well-trained baritone voice in an aria from Gluck's 'Iphigénie en Aulis' and other songs.

BRAMH'S Horn Trio in E flat, Op. 40, Beethoven's in B flat, Op. 97, and some pianoforte and violin duets by Mr. Henry Holmes, Op. 31, were the principal items in the programme of the Musical Guild's concert.

THE production of 'Lohengrin' at the Paris Opéra is fixed to take place early in September. M. Van Dyck has been engaged for the titular part and Madame Rose Caron for that of Elsa.

CONCERTS, &c., NEXT WEEK.

- Mon. Mlle. Puzzi and Madame Bina Puzzi's Concert, 2.30, St. George's Hall.
- Miss Edith Greenop's Concert, 8, Marlborough Rooms.
- Madame Nissen's Concert, 3, Dudley House.
- Mr. Percy Pinkerton's Concert, 3, Steinway Hall.
- Herr Fornasski and Miss Eva Lonsdale's First Historical and Musical Matinee, 3, Steinway Hall.
- Royal Italian Opera, 8, 'Lohengrin.'
- Miss Mary Ditchburn's Concert, 8, Steinway Hall.
- Richter Concert, 8.30, St. James's Hall.

- Tues. Mlle. Rose Alba's Concert, 8, Portman Rooms.
- Royal Italian Opera.
- Wed. Mr. Haddock's second Concert, 3, Steinway Hall.
- M. Ysaye's Last Violin Recital, 3, St. James's Hall.
- Westminster Orchestral Society's Concert, 8, Westminster Town Hall.
- Mlle. Marianne and Clara Eisler's Concert, 8.30, Princes' Hall.
- Royal Italian Opera.
- Thurs. Mr. Isidore de Lara's Vocal Recital, 3, Steinway Hall.
- Philharmonic Concert, 8, St. James's Hall.
- Mr. Edgar B. Skeets's Concert Party, 8, Steinway Hall.
- Kensington Choral and Orchestral Concert, Mendelssohn's 'Athalia' and Gade's 'Spring's Message,' 8, Kensington Town Hall.
- Royal Italian Opera.
- Fri. Mr. Frank Horgrave's Pianoforte Recital, 3, Princes' Hall.
- Miss Louise Phillips's Concert, 3.30, No. 4, St. James's Square.
- Royal Italian Opera.
- Sat. Señor Sarasate's Concert, 3, St. James's Hall.
- Mr. Kube's Fazi Concert, 3, Albert Hall.
- Royal Italian Opera.

DRAMA

Dramatic Gossip.

'HANDFAST,' a drama of Messrs. Henry Hamilton and Mark Quinton, first produced at the Prince of Wales's Theatre on the afternoon of December 13th, 1887, now constitutes the regular bill at the Shaftesbury, which house reopened on Saturday last under the management of Mr. Cuthbert Rathbone. No pains have been spared in the decoration of the theatre or the mounting (which is admirable) of the piece. A cast comprising many competent actors has been secured. Attempts have even been made to lighten a play seen on its first appearance to be ponderous. Here, however, the management finds the *crux*. One act has been thrown overboard; but the whole remains top-heavy and unmanageable. The dramatic fable is ingenious, if intricate; but the action is laboured, especially in the last act, and melodramatic incidents intended to strengthen and support the plot are of little value. Despite, accordingly, a fine display of cowardice and villainy by Mr. Cyril Maude, and some excellent acting by Misses Winifred Emery and Annie Hughes, Messrs. Lewis Waller, Abingdon, Herbert, De Lange, Beauchamp, and Reeves Smith, and despite also the favourable reception accorded the piece by the public, ultimate success was not assured. A preliminary indispensable to its attainment will be a complete alteration in the closing scene, which is prolonged to weariness.

WHIT MONDAY brought with it no novelty, the only change of bill consisting of the revival at the Criterion of the latest adaptation of 'Wild Oats.' This piece of O'Keefe's is turned by Mr. Wyndham into a three-act farce of the French fashion. A more boisterous production has rarely been put on the stage. Some remarkable acting—remarkable, that is, from the new standpoint—is seen. The Rover of Mr. Charles Wyndham is a noticeable *tour de force*; Mr. Giddens, when he keeps off pantomime, is marvellously droll as Sim; and Mr. David James, whose reappearance after a long illness was warmly greeted, was perfect in mellowness and unction as John Dory. His 'Cheerily, my lady,' alone repays a visit to the house. The Lady Amaranth of Miss Mary Moore has sweetness and grace; Mr. Righton is a capital Sir George; and Mr. Blakeley a most sanctimonious Ephraim Thunder. Constant laughter attended a performance that might make the bones of O'Keefe and Lewis turn in their grave.

MR. TOOLE proceeds on his established system of reviving old-fashioned and familiar plays, and has substituted for 'The Upper Crust' 'Paul Pry' and 'The Birthplace of Podgers.'

'LADY BOUNTIFUL' is withdrawn to-night from the Garrick Theatre, at which Mr. Hare revives 'A Pair of Spectacles' and 'A Quiet Rubber.' An author must work out in his own way his own redemption. A loss to art and to enjoyment is experienced when talents so brilliant as those of Mr. Pinero miscarry. It is pardonable, however, to suggest to this admirable writer that the upward path may take the direction of simpler and more comprehensible human motive.

THE Olympic was reopened on Saturday last by Mr. Wilson Barrett with 'The Silver King,' which has been given during the present week.

MESSRS. METHUEN will shortly publish a translation of Ibsen's drama 'Brand,' by Mr. William Wilson.

THE report that Ibsen, tempted by the success of 'Hedda Gabler' at the Vaudeville, was about to visit London, proves to have been founded on a confusion of names. He will, perhaps, be wise to avoid the inhospitable land where the "guardians of dramatic literature" in comic terror call for the enforcement of the censure and the interference of the police.

THE accounts of the reception of Carmen Sylva's 'Meister Manole,' recently performed at the Burgtheater of Vienna, vary. Whilst some obliging papers assert that the piece met with approval, others declare that the third and fourth acts elicited strong signs of disapproval, and that a number of spectators left the theatre.

IN Count John Alexander Fredro, who died in the Grand Duchy of Posen on the 15th inst., the dramatic literature of Poland has lost one of its most able and prolific writers. He was born in 1829, and, like his celebrated father, immortalized his name by enriching the theatrical repertoire of his country with comedies which will remain for a long time masterpieces of artistic finish, simplicity, wit, and brightness. The best of them are 'The Heiress,' 'Consilium Facultatis,' 'The Uncle's Song,' and 'The Great Brotherhood.'

Nor long ago we announced that the Tyrolean intend establishing a Volkstheater, in which social and historical plays relating to their country are to be performed, and now we learn that the Bavarians have taken the initiative by the performance of a "Volksschauspiel" entitled 'Andreas Hofer.' The play, which is partly based on that by Karl Immermann on the same subject, and in which upwards of three hundred persons appear, was acted with great success by the inhabitants of Oberdorf, near Füssen, in Bavaria. The neighbouring Tyrolese are said to have been largely represented in the audience.

MISCELLANEA

The Population of Oxford.—Mr. J. Hamilton Wylie quotes Wycliffe as giving the number of scholars at Oxford as "nearly 3,000." What Wycliffe says is that formerly "erant in Oxonia sexaginta millia scolarium, ubi hodie non sunt tria" ('De Eccl.,' xvi., p. 374). But if, as is universally agreed, the former number is impossibly exaggerated, it seems rash to accept the latter one as of statistical value. There is, moreover, a sentence in the well-known attack of Archbishop Richard FitzRalph upon the friars (duly quoted by the editor of the 'De Ecclesia' in a foot-note), in which he says: "Ubi in studio Oxoniensi adhuc meo tempore erant triginta millia studentium, non reperiuntur sex millia his diebus" ('Defens. Curat.,' in E. Brown's 'Fascic. Rer. Expet. et Fug.,' ii. 473). Both passages occur in the same context and in the same argument, and it is difficult to resist the conclusion that Wycliffe here, as can be shown to be frequently the case elsewhere, is borrowing directly from FitzRalph. If this be so, it follows naturally that the 60,000 and 3,000 are a clerical error for 30,000 and 6,000. But I say nothing as to the probability of either of these last figures being even approximately correct.

REGINALD L. POOLE.

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